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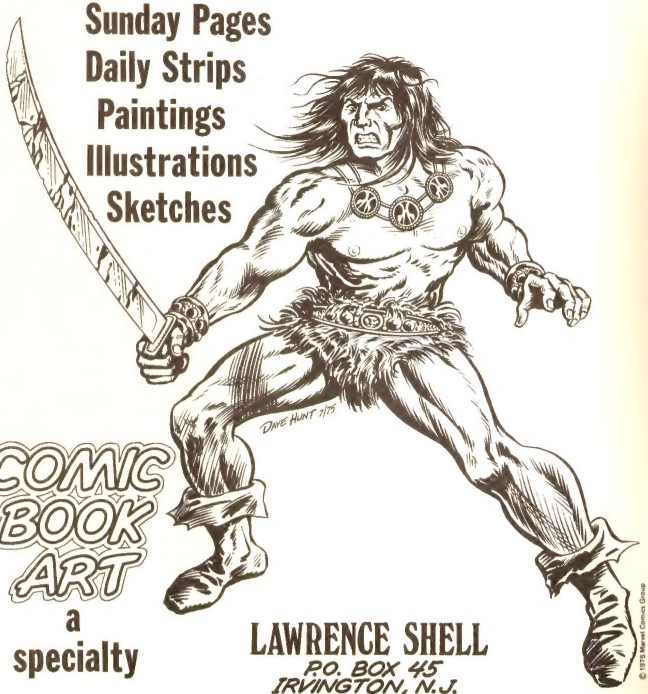

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WE ARE INTERESTED IN PURCHASING QUALITY ORIGINALS
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THE ROCKET'S BLAST COMICOLLECTOR NO. 136

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FRONT COVER - MIKE ZECK
BACK COVER - DENNIS FUJITAKE

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

JUNE 1977

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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 80, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 134, 135

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 6351 S.W. 43 STREET, MIAMI, Florida 33155. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: Steve Fabian, Ralph Fowler, Kerry Gammill, Don Rosa, Ron Wilber, Tom Sutton and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: JUNE 30
AUGUST 12

RBCC CONTRIBUTORS

This issue the super-hero genre of comics (which comprise the vast majority of comics produced) is represented in the form of The Creeper!

Mike Zeck leads off with a smashing front cover of The Creeper which illustrates why Mike is one of the most popular artists on our staff. In fact, Don Rosa says of Mike Zeck, "If there were any other artist I could draw like instead of drawing like me, it would be Mike Zeck!"

ROSA

Hilary Barta moves into position this issue as a main contributing artist with drawings in The Creeper article, in COMICS COMMENTARY and in THE INFORMATION CENTER. With this issue Hilary becomes the permanent illustrator of the I.C. and I think you'll find his work highly enjoyable. As in times past, the I.C. will now have a new logo each issue.

VAN HISE

Mark Burbey's article on the Creeper is quite extensive and due to a good staff response is well illustrated as it features two full pages by Ron Wilber, one by Don Rosa, and one by Marc Hempel, not to mention the cover repros.

With Don Rosa taking a two or three issue break before plunging into the next PERTWILLABY PAPERS epic, he can now devote more attention to the INFORMATION CENTER as this issue's more well rounded installment testifies. Don will also be doing other special illustrations for the RBCC each issue before he starts up PERTWILLABY PAPERS again.

BROWN

The ARTIST PROFILE this issue is more lengthy than usual and is not only about Don Rosa but is also written by Don Rosa! It features many unusual candid shots of him as well as the original black and white version of his cover to RBCC #121 (which had overlays added and was printed then in full color). This original version differs slightly from the published one as the drawing was deemed (by me) a little too cluttered and had a couple odds and ends masked out (Don approved of this as he admitted to having a fear of empty spaces in his art). This ARTIST PROFILE also features four of twelve strips Don did a few years back called "Phalanx" which was an attempt by Don to draw a straight historical strip as opposed to the more satirical things he does. I think it's interesting to see a different side of Don's art.

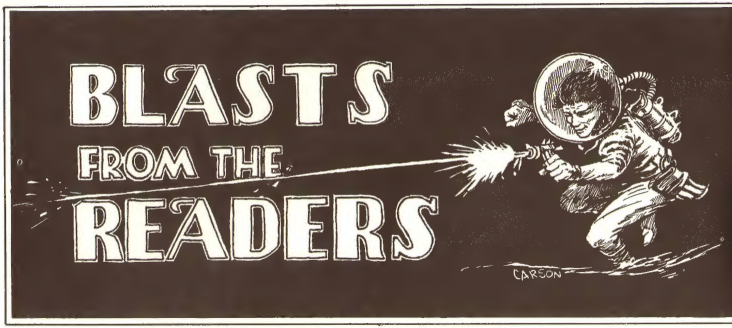
FUJITAKE

COMICS COMMENTARY is less heavy handed this time and includes a Hulk drawing by Mike Zeck and an interesting drawing by Hilary Barta which he calls "Roots".

DELL COMICS ARE GOOD COMICS is the final installment of that series, which I feel has pretty much run its course. This one covers Bugs Bunny and features some new drawings by Ken Mitchroney, an animation fan who will be contributing art and articles on this subject in the near future.

"Evolution" and "A Boy And His Machine" were written by Mark Burbey and drawn by Dennis Fujitake with the hope of selling them professionally but after collecting some rejection slips they were offered to me, and unlike the companies that rejected them, I know a good thing when I see it!

In KEYHOLE, Gary Brown takes a close look at D.C.'s public relations man, the first ever in comics, while POINT/COUNTERPOINT examines the current state of the comics themselves!



EDITORIAL

Since super-heroes haven't been represented as much in the RBCC as they should, this issue and recent covers should help offset that.

As far as costumed heroes go, a coming issue will also feature an article on another Ditko character, Capt. Atom, but this won't be for a couple issues.

Next issue will feature an article on those writers who have picked up where Robert E. Howard left off by writing new novels and short stories using Howard characters. Pulp expert Robert Weinberg will do a critical commentary of these writers while RBCC staff artists will supply illustrations of Howard characters, including a cover of King Kull by Steve Fabian.

Also next issue we'll present an exclusive interview with Rick Baker, the make-up artist who has done top notch work in many films and most recently wore his own make-up as Kong in the new version. The interview is lengthy and Baker pulls no punches when discussing his unhappiness with DeLaurentiis version of KONG. The interview includes a superb drawing by Kerry Gammill of many of Rick Baker's make-up creations.

Plus, there are other special items lined up for the next issue including the first part of a serialized comic strip by Ron Wilber. The concept of the strip was arrived at jointly by Ron and myself,but Ron will be doing the actual scripting. The strip is basically satirical in nature and yet will also operate as a straight adventure story. Although you are all familiar with Ron's satirical artwork, he plans to use a straight approach on this strip to create a different kind of effect. If all this sounds very confusing, it's because you'll have to wait and see the strip to really understand what I'm describing. It'll be something very different.

Don Rosa's INFORMATION CENTER next issue will feature the first season index of "The NEW Avengers" which will not air in the United States for many months but which is currently running in Canada. I think it will be interesting to have the index to a series most of us have not yet seen but which we'd like to.

Don will be presenting a new PERTWILLABY PAPERS adventure starting in a couple issues. In the meantime he will be preparing for the strip (by taking a breather from the 66 page epic which just concluded last issue) and will devote more time to the INFORMATION CENTER than he has been able to in recent months (this issue's more well rounded column being a good example of I.C. being back in action).

Coming up, probably in issue #138, will be a special feature on the character John Carter of Mars. Artwork for this feature will be done by Steve Fabian, Mike Zeck, Ron Wilber and others.

Ah yes, lest I forget, I will be at two conventions this summer (probably my only two for this year) and they will be HOUSTONCON, June 22-26, and the SAN DIEGO CON, July 20-24. I'd be happy to talk with any RBCC readers who'll be there. I'll have a dealer's table at each con.

* * * * * * * * * * *

Dear Mr. Van Hise,

I don't usually LOC your zine, but I just wanted to put my two cents worth in on the Kirby controversy. Thomas Miller's letter in RBCC #135 was undoubtedly the best-written and most well-reasoned defense of Kirby I have ever read, and he is to be congratulated for writing it. But unfortunately, it has not changed my opinion one iota - I still consider Kirby's current output for Marvel hackwork.

Miller says that the other Marvel and DC writers are grinding out the same old heroes, the same old villains and the same old situations (my words, not his, in case anyone is counting), after which he states that Kirby is the "unique and innovative" exception to the rule. He says that Kirby's work is "All new! All Original!" But my very objection to Kirby's work is on the ground that this is simply not true. After years of mediocrity, CAPTAIN AMERICA and BLACK PANTHER were finally realizing their true potential under Englehart and MacGregor respectively. Since Kirby's takeover, both of these characters have been transformed into typical stereotypical superheroes whose adventures could happen to any other Kirby character (if one can call Kirby's one-dimensional symbols characters). [EDITOR'S NOTE: YOU MAY HAVE A VERY VALID POINT THERE BECAUSE, AS REPORTED IN GARY BROWN'S "KEYHOLE" IN THIS ISSUE, "CAPTAIN AMERICA" HAS BEEN SELLING VERY POORLY QUITE RECENTLY.]

As for the accusation that Kirby's stories have little plot, even a superficial investigation reveals the validity of the charge. Even the Marvel lettercol writers have admitted that Kirby's stories are reambling vignettes, episodes instead of stories. His "new" art style is a shorthand system designed to speed up his output while keeping his actual workload the same.

In POINT/COUNTER POINT you didn't really have a realistic debate. Doug Haines was arguing exclusively from a dealer's viewpoint, while John Baglem was speaking from the viewpoint of a fan. Of course dealers don't like cons! Of course they'd rather deal exclusively through the mail. The cons were made for fans to enjoy each other's company, not for dealers to make a profit. Money-oriented cons have never done well, judging from reports I've read about such. It would be interesting to read the "con" side of cons from a

fan's viewpoint (that is, if you can find one). [EDITOR'S NOTE: SEE MY WRITE-UP ON THE 1975 SAN DIEGO CON IN RBCC #124 AS IT IS WRITTEN FROM BOTH POINTS OF VIEW, ONE LOVING IT, ONE DISLIKING IT]

Don Rosa's PERTWILLABY PAPERS was outstanding, of course, and I hope you can get another PP adventure in the near future. Ron Wilber's satires are also excellent. His style is obviously derived from the MAD satires of the 50's, which was that mag's best period.

Thanks for reading this, and I'll be a loyal reader of RBCC as long as you continue the quality of the last year.

Richard K. Fifield
P.O. Box 188, CO. B, DLI
Presidio of Monterey
Calif. 93940

Jim:

The RBCC continues to improve, as you've shown so clearly in #134. Not that I'm even all that interested in Flash Gordon; in fact I'm not, but I was nonetheless impressed by the balanced, diversified selection of stuff on the subject which you chose to present. The tremendous amount of work that must be involved in producing a publication the size of RBCC, as frequently as you do, and at the relatively low price (for a print run of your size) that you do (I would estimate that more than half the cost of my first class subscription is spent by you on postage) leads me to conclude that you must be independently wealthy. [EDITORS NOTE: ON THE SUBJECT OF POSTAGE, SINCE RBCC IS ABOUT THE SAME WEIGHT EACH ISSUE, THE POSTAGE EACH ISSUE IS THE SAME FOR THE FIRST CLASS--90¢ EACH. ON A 20 ISSUE FIRST CLASS SUB $18.00 GOES FOR POSTAGE, AND OVER $2.00 FOR ENVELOPES, SO SUBSCRIPTIONS DON'T HAVE A LARGE PROFIT MARGIN].

"Comics Commentary" is a nice idea, but I hope you don't approach it with the idea that you have to prove anything to anybody about your continuing interest in comics (I mean, you practically said that that was the raison d'etre of the column). [NOTE: THAT'S WHAT GAVE ME THE IDEA TO DO IT TO BEGIN WITH, BUT THE COLUMN ITSELF IS THE TYPE OF THING I'VE BEEN TRYING TO FIND SOMEONE ELSE TO DO FOR THE RBCC FOR YEARS! I JUST GOT TIRED OF WAITING AND DECIDED TO DO IT MYSELF. I THINK THAT THE SECOND INSTALLMENT THIS ISSUE IS CLOSER TO WHAT THE AVERAGE FORMAT OF IT WILL BE.] As for the content of your first column, I can't say that I agree with your assessment of the quality of the work being produced by professionals today. In the case of Marvel it would be true to say that the size to which they have grown, and the "thin spread" of creative people that this sometimes entails, has taken a definite toll in overall quality; I would scarcely think of calling any of Marvel's work "pure junk", however (with only a very few exceptions). Sure, the occasional month comes along in which everything I buy seems so mediocre that I wonder why I'm bothering with this stuff at all; but fortunately not very often. The percentage of first-class titles produced by Marvel may have dropped since the 1960s when their line was very small, but the total number of comics has also increased to the extent that there are as many (and more) superior titles as at any time in the past. In fact I don't feel that there is any established title at Marvel that has not had moments of considerable glory in the past few years; often all it takes is a new writer assignment to make a winner out of something which had formerly been uninspired. Speaking of which, I think that some of the work which you mistakenly call "uninspired", or worse, "garbage" (and you named George Tuska and Frank Robbins in this context) is actually quite solid, consistent and competent. Their work is not flashy by any means--I would not want to put a Sal Buscema poster on my wall, for instance--but it is not at all unpleasant and is entirely appropriate where it generally appears. Marvel knows the resources they have to draw on, and they have a sense of propriety where artist assignments are concerned; they would be unlikely to assign Frank Robbins to DR. STRANGE, but his "cartoony" style is perfectly suited to Golden-Age-evocative strips like THE INVADERS. I think you're being a little too harsh on these people; obviously you don't care for their work but when you describe it in the terms you do ("I don't want it good, I want it today") you imply that they are fast, non-creative hacks with no pride at all in their work, and I don't accept such appraisal.

I wonder what your source was for that information concerning Marvel's interference in Englehart's DR. STRANGE strip; your description of the affair sounds a little dubious (although I don't have any first-hand information of my own on which to draw). [EDITOR'S NOTE: I RECEIVED THE INFORMATION REGARDING FRANK BRUNNER AND HIS CANCELLED DR. STRANGE STORY DIRECTLY FROM FRANK HIMSELF.] The Dr. Strange "bi-centennial" story to which you refer (actually the "Occult History of America") was begun, and handled quite competently, I thought, by Englehart (whether or not he conceived the story for himself, I don't know); the "unspeakable" things to which you refer, if they can be called that (I would instead have said "crude") were actually done to the strip after Englehart's sudden departure from Marvel (upon being relieved of scripting duties on THE AVENGERS by new editor Gerry Conway) so that Steve didn't have the chance to finish the story he'd begun. Since no major changes were made to the Strange character until after Englehart had left, I don't see how Marvel's action in changing it could have squelched the Englehart-Brunner Fu Manchu stories. [NOTE: THEY OBJECTED TO THE CONCEPT OF A DR. STRANGE "BI-CENTENNIAL" STORY, PLUS THEY FELT THAT MARV WOLFMAN'S APPROACH TO EDITING AND WRITING WAS MUCH DIFFERENT THAN THEIRS].

Basically what I'm saying is that while it's okay to have conviction, it comes across as loud shouting if you lace your words with too many extremes ("pure junk", "garbage", "unspeakable", etc.), even if they happen to be your actual, unexaggerated opinions. Extreme opinions require more elaboration than you gave in your column, I think. That's what I suggest then: not moderation, but elaboration.

One last thing before I finish: R.C. Harvey's COMICOPIA is, with the possible exception of THE PERTWILLABY PAPERS, the most enjoyable of the new features in the RBCC. I find the column quite insightful and entertaining. Hang onto it, by all means.

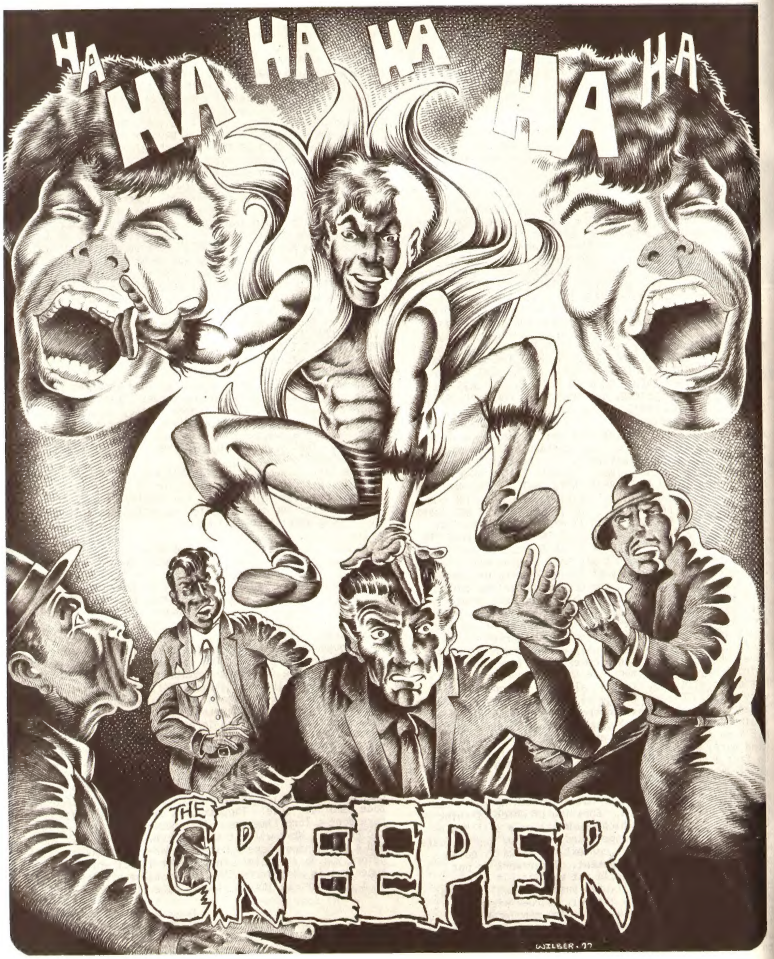
Ron Gomes
Computer Systems Research Group
Univ. of Toronto
Toronto, Ontario M5S 1A4
CANADA

Dear Sirs,

Throughout RBCC's history of presenting quality reports on the comic area, they have only neglected two artists. I have seen issues containing art by Frazetta and Vaughn Bode (both of their art I, incidentally, collect) and the E.C. greats. But! Though you mention them occasionally, you have not given the recognition even half deserved to Rich Corben and Carl Barks. These men are masters of graphic art and richly deserve not one but several issues of RBCC devoted to them and them alone. Don't get me wrong. RBCC is doing the best work possible on the comics media area, but the mundacity of the past year's issues shows an intensive need for a change. My favorite issue of RBCC so far is the Vaughn Bode memorial issue! Thou sad, it did what you should have done a long time ago, given recognition to a fantastic artist. What will it take to convince you that you had a good thing there! Does another artist have to kick before you do it again? This letter is not written in anger but in respect for the best fanzine available. I, as a follower, am just trying to make it better.

James Ward, 544 Haymarket,
Memphis, Tenn. 38138

CARL BARKS WAS COVERED IN A 3-PART ARTICLE IN RBCC #'s 116-118. RICH CORBEN WILL BE COVERED IN THE FUTURE.


HA HA HA HA HA HA
THE CREEPER
WIEBER · 77

BEWARE THE CREEPER*

*He might be drawn by Frank Robbins

BY MARK BURBEY

The Creeper, a character nearly ten years old now, has appeared in a total of eighteen DC comics, been drawn by several different artists, had words stuffed into his mouth by several different writers, and is slated for more of the same in the very near future. Why won't The Creeper die? One answer might be that he's too unique to follow other one-shot failures like JOHNNY DOUBLE, DOLPHIN and THE GEEK into obscurity. Another possibility might be that the editors at DC found him to be too good a foil to characters like the Batman to disregard him as a perennial guest-star. Whatever the reason, the Creeper has most certainly secured himself a place in comic history, as well as a warm spot in the hearts of collectors.

INSIDE THE CREEPER - Though similar in several ways to Spider-Man and other comic characters and formulas, the Creeper is an interesting hero because he goes against tiresome stereotypes in comics. For instance, he has no overly melodramatic "poem" that he recites each time he becomes The Creeper (such as Green Lantern does). He doesn't have a plethora of personal hang-ups that continually interfere with his crime fighting (as does pitiful Peter Parker/Spider-Man). Furthermore, he didn't choose a life of fighting crime to avenge the death of parents or anything so hokey.

Probably his most likable trait of all, is the fact that Jack Ryder (alias The Creeper) fights crime as The Creeper primarily because he enjoys the danger and the excitement. He's a thrill-seeker and he makes no bones about it. He likes beating up the baddies and scaring the hell out of them in a fashion not unlike Ditko's incredible MR. A. How often do you see (in a color comic) a hero scare a punk into talking by holding him out over a busy street, thirty stories up? Of course, The Creeper doesn't let the punk fall to a deservedly gory death, as MR. A most certainly would, but working within the limitations of the comics code, one can only go so far.

THE ART - Steve Ditko's art on THE CREEPER could in no way equal what he did with SPIDER-MAN, nor was it even as good as what he's doing now with SHADE, but at that time in the late 1960's you couldn't find much better. Those first six CREEPER covers (SHOWCASE #73 and BEWARE THE CREEPER #1-5) were pure Ditko all the way. Each one exemplified a certain mood to its fullest extent, be it a crime motif, a dark, rain-drenched city, or a not-so-subtle psychological fear that Ditko is so famous for.

The interior was even better, what with all the bizarre Ditko poses that were impossible to imitate in real life and the copywrited Ditko hands with fingers shooting off in every direction. Then there were the claustrophobic worlds of crime filled with gangsters straight out of the 40's and 50's, replete with gun molls and guys in pin-stripe suits with thin ties.

But once BEWARE THE CREEPER #5 hit the stands, regular readers were disappointed to find that the art looked different. Sure, the pencils were Ditko's, but the inking certainly was not. The inker was Mike Peppe, whoever he was, and though he was tight, he was very bland and boring. With issue #6 we were even robbed of a Ditko cover, though Gil Kane was a suitable substitute.

Following the demise of his own title, THE CREEPER began appearing in a series of guest-shots. He had appeared in two during his own six issue run, first in BRAVE & THE BOLD #80, and then in JUSTICE LEAGUE OF

AMERICA #70. The BRAVE & THE BOLD art was quite good, as it was by Neal Adams and Dick Giordano. Though not Ditko, Adams' style suited the Creeper quite well. His JLA appearance was another story entirely. The art, not to mention the script (which we'll get to later), was simply dreadful. Artists Dick Dillin and Sid Greene were merely splashing ink on the pages without any forethought whatsoever. Ridiculous angles and insane anatomy filled panel after wretched panel.

The Creeper's next three appearances, all of which were in DETECTIVE COMICS (#418, 447 & 448), supplied him with some better art but he was still trapped within the smelly hands of mediocrity. Irv Novick and Dick Giordano, who did the art for DETECTIVE #418, did an adequate job but the art wasn't stimulating. Too many panels had very simple or no backgrounds at all, and some of the faces walked a very thin line between looking stupid or manic. Ernie Chan (then Chua) is a better artist than Novick, so his pencils, though again inked by Giordano, made for better looking art in DETECTIVE #447 & 448. (I think I should point out that I find Giordano to be a good artist when he pencils and inks his own material, but as an inker of other artists' work, he just doesn't seem to enhance it.)

Ernie Chan had another shot at drawing the Motley Manhunter when he became involved with the Clown Prince of Crime in THE JOKER #3. The inking by J.L. Garcia Lopez suited Chan's pencils well, though some of the faces and figures did not seem to suit The Creeper.

The Creeper's long-awaited return to the drawing board of Steve Ditko came more than five years after Ditko had last drawn him. In the summer of 1975, fans were surprised to find Ditko's Creeper among the usual batch of comics. Mike Royer's smooth inks were different than Ditko's more "natural" looking inks, but this was the best art Creeper fans had seen since BEWARE THE CREEPER #4. It most certainly left readers itching for more, but two years have now passed without as much as a sketch of The Creeper by Mr. Ditko.

When The Creeper surfaced again later that winter, the art on him was as bad as it had been in JLA #70. Teamed with Wildcat in SUPER-TEAM FAMILY #2, the Creeper looked like a teenager. What's more, artists Ric Estrada and Bill Draut succeeded in ruining 18 pieces of good bristol board, as well as dragging the Creeper once again down to the bottom-most depths of a realm known as "bad comics", where PREZ and Jerry Grandenetti's first NIGHTMASTER can also be found.

Finally, the Creeper's last appearance to date was in ADVENTURE COMICS #445-447. Possibly as an attempt to test the Creeper's overall fan popularity as a solo character, he enjoyed a three-issue run in the back of that title. While Ric Estrada was again the man behind the pencil, Joe Staton was able to make the art look a lot better with his inks. But even then, the ridiculous story spoiled any chance of this being a successful Creeper adventure.

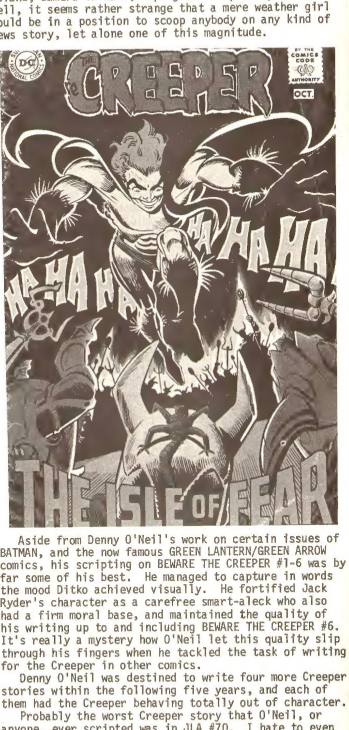
THE STORIES - Only by coincidence, the quality of the stories seemed to match the quality of the art throughout the Creeper's various incarnations. When the art was good, the stories were good, and vice versa. Only in a couple of instances did the story surpass the art in overall quality.

The Creeper's origin story in SHOWCASE #73, which was plotted by Steve Ditko with dialogue by Don Segall, a many-facited writer, was as original as snow is white. Of course, familiar elements were present, such as the secret formula that must not fall into enemy hands. the weak scientist who dies immediately after entrusting our soon-to-be super-hero with the self-same formula, as well as that same hero owing his life to the scientist. But there aren't many super-heroes who can spring out of their civilian lives via molecular reconstruction, or whose costume is an actual part of their body chemistry, or who fights crime more for fun than for the betterment of society.

Without question, the first seven CREEPER stories were the best. Except for a couple of minor inconsistencies, they held together like a well-written television series. From the start, we had a cast of interesting regulars to get to know. Of course, there was Jack Ryder (The Creeper) who, after being fired as a television commentator, was rehired by network security as an investigator. Then there was Bill Brane, head of network security. Brane was a very prominent figure in the first seven stories, but for some reason, in later stories he was replaced by a comical Mr. Marlies, who was the station manager. In BEWARE THE CREEPER #1, Vera Sweet was introduced. She was vain, self-centered and the station's weather girl who Jack Ryder was assigned to watch after she reported being threatened. Remington Percival Cord (who would find it hilarious if people called him "Rip") was brought into the picture as an employee of WHAM-TV and later was Jack Ryder's roommate. "Rip" also played an important role in the final issues of BEWARE THE CREEPER.

In SHOWCASE #73, the Creeper was pitted against the mob who was after the formula that ultimately gave him his powers, and in BEWARE THE CREEPER #1, he faced a costumed gangster known as The Terror. But with issue #2, the Creeper came up against a rather formidable foe called Proteus. Aside from having the usual physical prowess, Proteus was able to assume the face of any person he chose, at times making him a rather difficult villain to find.

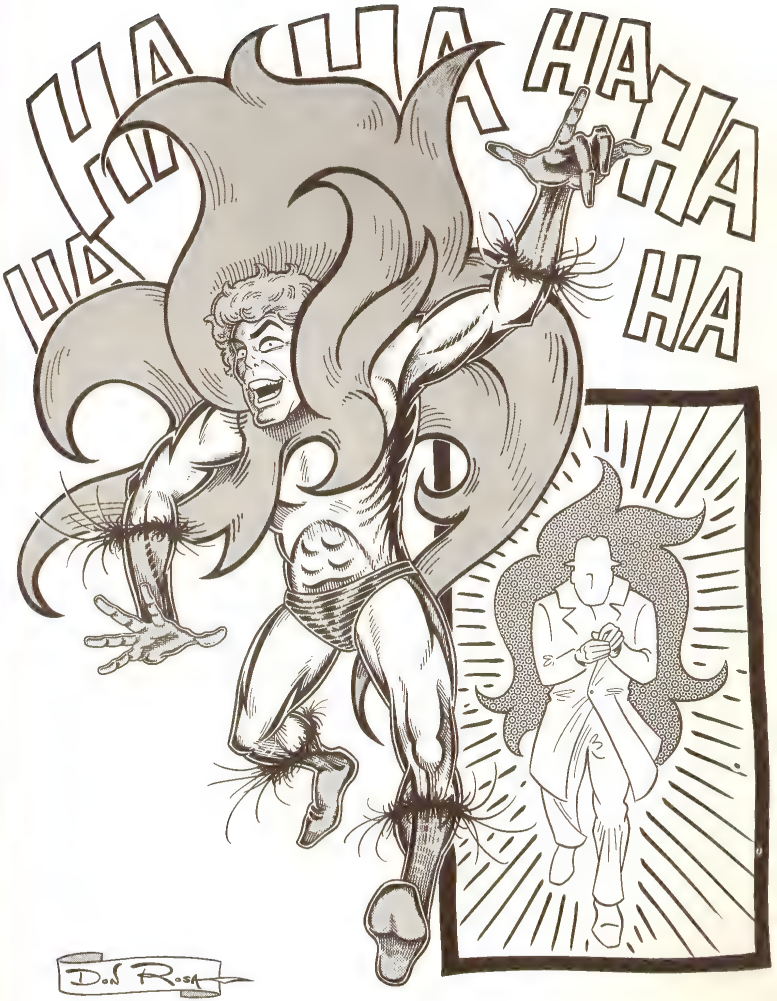
The Proteus-Creeper battle lasted until issue #6, and raged at a fever pitch in various locales. Even though this four part epic was as good as any continuing feature DC has ever done, there were one or two things that didn't quite ring true with me. One peculiarity that sticks foremost in my mind comes from BEWARE THE CREEPER #3 in which Vera Sweet, the weather girl, discovers an island where the inhabitants have been isolated from the rest of the world for a hundred years. Vera goes to this island, camera in hand, hoping to scoop everyone else. Well, it seems rather strange that a mere weather girl would be in a position to scoop anybody on any kind of news story, let alone one of this magnitude.



Aside from Denny O'Neil's work on certain issues of BATMAN, and the now famous GREEN LANTERN/GREEN ARROW comics, his scripting on BEWARE THE CREEPER #1-6 was by far some of his best. He managed to capture in words the mood Ditko achieved visually. He fortified Jack Ryder's character as a carefree smart-aleck who also had a firm moral base, and maintained the quality of his writing up to and including BEWARE THE CREEPER #6. It's really a mystery how O'Neil let this quality slip through his fingers when he tackled the task of writing for the Creeper in other comics.

Denny O'Neil was destined to write four more Creeper stories within the following five years, and each of them had the Creeper behaving totally out of character.

Probably the worst Creeper story that O'Neil, or anyone, ever scripted was in JLA #70. I hate to even open this comic, because inside, every badly drawn character is written with an entirely uncharacteristic personality. First, the JLA sets out to see if the Creeper is really a criminal or not, not because they are concerned about the Creeper himself, but because they haven't got anything better to do! Meanwhile, the Creeper is after a criminal gang out to "knock over" an atomic power plant for valuable information. Somewhere along the way, the Creeper tangles with the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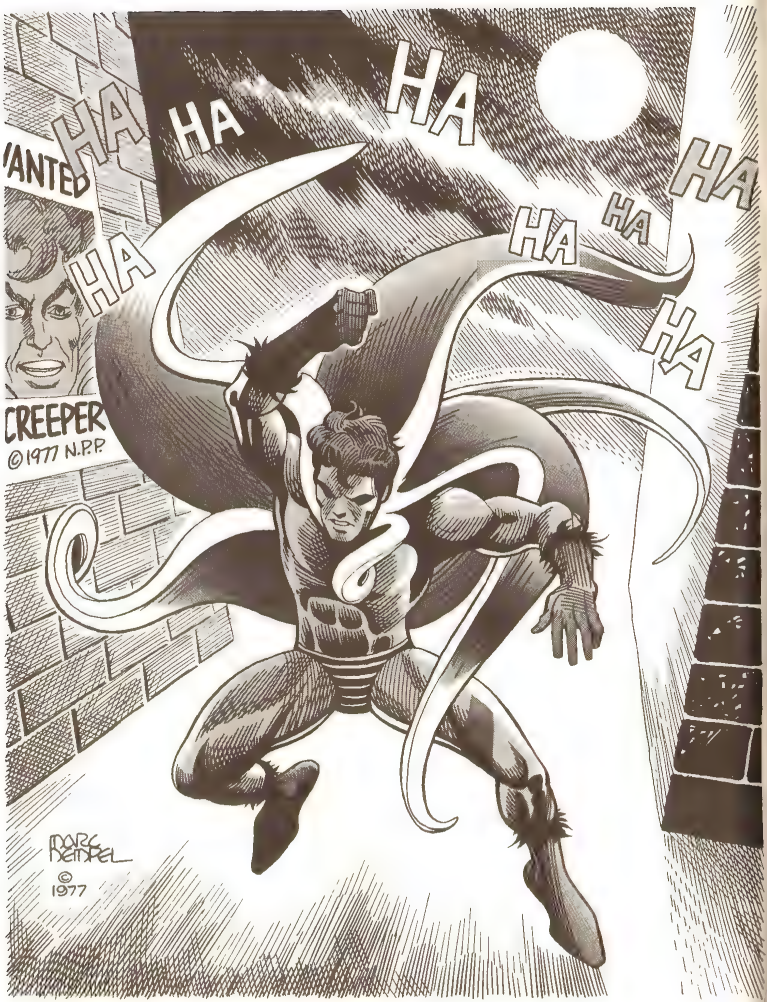
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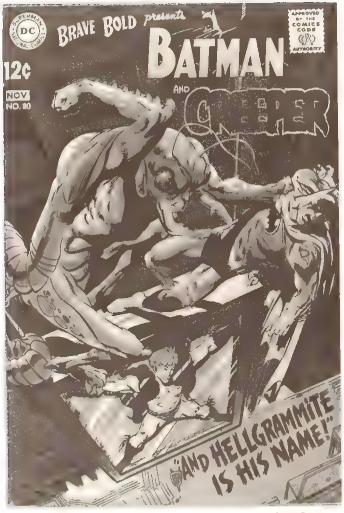


JLA and aliens from outer space, and a hopelessly juvenile character called the "Mind-Grabber Kid". The entire comic is just a pointless, chaotic mess.

O'Neil let the Creeper sleep for a couple of years before he brought him into a BATMAN story in DETECTIVE COMICS #418. Though better than the JLA story, this one still wasn't very good. Suddenly and inexplicably, the Creeper is unable to return to his Jack Ryder being and somehow ends up in the hands of the son of the scientist who gave him his powers to begin with. Working with one of the most tired cliche's around, O'Neil makes this son into an evil, greedy bastard who is only using the Creeper to his own hackneyed ends. Beyond that, even though no one is supposed to know he Creeper is really Jack Ryder, both the mad doctor and his dim-witted assistant know, and later Batman sees the Creeper return to his normal Jack Ryder self.

In THE JOKER #3, scripter Denny leads us to believe that the Creeper is feeble enough to be bested by the skin-and-bones Joker. Certainly, the Joker has the supposed strength of a madman, but in no way is he capable of whipping the Creeper we saw in SHOWCASE #73. But beat him he does, and when the Creeper regains his consciousness his mind seems to be the victim of that ol' mental condition known as amnesia. The Joker immediately convinces him (without the least bit of trouble) that a successful cartoonist (by the name of Sandy Saturn yet) is out to get him. In fact, the Joker leads the Creeper to believe that Sandy has framed him for his crimes. The Joker asks the Creeper to kidnap Sandy, and he says, "Sure...why not?" Later on in the story, O'Neil has the Creeper sitting cross-legged on the floor watching television. It was a ridiculous scene, to say the least.

Let's hope that Denny hung up his typewriter where the Creeper is concerned after finishing the story in SUPER-TEAM FAMILY #2. Everything about this story was wrong. O'Neil had the Creeper chasing baddies in sunny San Lorenzo, which in my mind, is like Dracula vacationing in Miami Beach. The Creeper is like Batman, a creature of the night, born to skulk among the shadows and nab crooks in the depths of darkness. Even if the Creeper didn't appear in this strip, the story itself read like a rejected first-draft script for an episode of HAWAII FIVE-O.

In the hands of various other writers, the Creeper fared a little better. Bob Haney, for example, who is one of comics finest writers to begin with, turned in what is probably the best Creeper story outside of his own title. In THE BRAVE & THE BOLD #80, Jack Ryder makes a special trip to Gotham City to warn its citizens about a very dangerous criminal called Hellgrammite, who was half insect/half man. Ryder later becomes the Creeper in an attempt to recruit Batman's assistance in nabbing Hellgrammite. After a little convincing, Batman agrees to help the Creeper, but at the same time, Commissioner Gordon wants the Creeper brought in (since his origin story, he's been thought of by the masses as a criminal). So Batman is kind of caught between a rock and a hard place. But Bob Haney makes the story work itself out beautifully. Haney is great when it comes to providing a character with logical motivation, as well as working it into a plausible, creative and mature plot.

Len Wein, who like O'Neil and Haney deemed it necessary to join The Creeper and Batman in alliance, did so in the final two chapters of a 5-part Ra's Al Ghul story in DETECTIVE #447 & 448. But primarily what Len did was take the situation set up by O'Neil in DETECTIVE #418 and reverse it. In #418, it was the Creeper who had supposedly gone off the deep end, and in #'s 447 and 448, it's Batman who has seemingly gone bonkers. Another thing Wein did was make Gotham City the official home of Jack Ryder and WHAM-TV, whereas Haney and O'Neil simply had Ryder/Creeper "visit" the big apple. I can't decide whether this is good or bad, but I think I preferred having the Creeper's home be somewhere other than New York. At least Wein kept the Creeper in dark, eerie settings where he belongs, and like Haney he combined good motivation with a decent plot.

Mike Fleisher was perhaps the most fortunate of all the subsequent Creeper scripters, as he was lucky enough to pen the story that would later be illustrated by Steve Ditko. In 1st ISSUE SPECIAL #7, Fleisher takes up where Len Wein left off as far as keeping Jack Ryder in Gotham City, and sends the Creeper running after an escaped convict known as the Firefly. The Firefly was an odd but interesting character, but he wasn't what

THE CREEPER

All drawings of The Creeper in this issue of the RBCC are copyright 1977 by D.C. Comics.

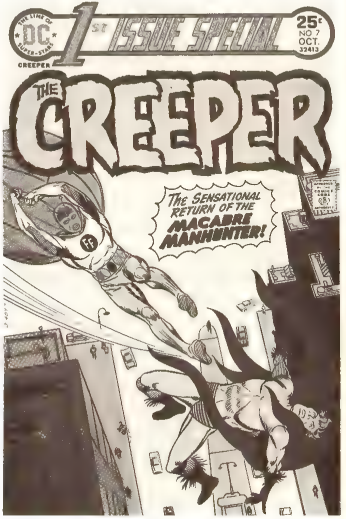
made the story work. What made it work, aside from the fact that Ditko and the Creeper had been reunited, was that it proved once and for all that the Creeper is a loner. He works better alone, and he sticks out like a smashed thumb when he's tossed into someone else's comic, being just about as useful. The Creeper needs all the room he can get to be himself, and when he co-stars with another hero it's impossible for him to operate at his potentially high level of excellence.

Another embarrasing segment of the Creeper's life was made public when Martin Pasko was allowed to write the 3-parter that ran in the back of ADVENTURE #445-447. As I said earlier, the art was good enough, but the scripting was like something out of a 1967 crudzine. Most obvious was the antagonist's main tool of destruction, a hokey robot that should have had a key stuck in its back. But if the superficial blunders weren't enough, Pasko went even deeper into his story to find ways to botch it up. For one thing, he couldn't seem to handle Jack Ryder's usual sarcastic patter or the Creeper's "fright talk" without making it sound forced. Then, the psychological conflict the antagonist feels at the climax of the story was decent in and of itself, but within the crazy story he had been building up to that point, it just didn't work. Overall, Pasko's Creeper was only a notch above the wretched Creeper in JLA #70.

THE CREEPER'S FUTURE - Fans of the Creeper will be glad to know that he'll be brought back into the limelight in two different titles, WORLD'S FINEST (beginning in #249, replacing The Vigilante) and THE SECRET SOCIETY OF SUPER-VILLAINS. In WORLD'S FINEST, Steve Ditko will be handling both the writing and drawing chores, insuring an excellent end-product.

As far as his appearance in THE SECRET SOCIETY OF SUPER-VILLAINS, one can only hope for a readable comic. The plot, though, reads like just another doomed guest-shot. Quoting THE COMIC READER, "An interesting turn of events occurs in SSoS-V when The Trickster betrays The Society and becomes a hero for an issue. In retaliation The Society hires the Creeper, whom they believe to be a villain, to go after him. This means a hero pretending to be a villain will be after a villain pretending to be a hero."

It sounds interesting, but who can tell? Depending on who's writing it, it could very well be another JLA #70. In the art department, if they let Dick Dillin draw The Creeper, who could be next? Frank Robbins? God forbid! Let's pray otherwise.



HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA!
...AND DID YOU GUYS HEAR THE ONE ABOUT THE FARMER'S DAUGHTER WHO...
"CRIMINAL" TYPE
WILBER·77

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 6351 S.W. 43 STREET, MIAMI, FLORIDA 33155

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

GRAPHIC GALLERY #10 - $4.00, $5.00 by first class - 68 pages - Published by Russ Cochran, Box 437, West Plains, Missouri 65775

Though I have seen most of the previous issues of GRAPHIC GALLERY, this is the first issue I have actually purchased. I sent for it on an impulse, mainly because I was in the mood to buy some interesting artwork. I figured there would be some nice stuff by Wrightson or Kaluta, maybe some reasonable Corben, but there wasn't. Though the tenth issue of GRAPHIC GALLERY is very nice, I was disappointed, primarily because there wasn't enough variety.

The front and back covers sport the usual full color paintings, this time by Carl Barks. Unfortunately, these are not the best examples of Barks. The back cover, a very interestingly lighted snow scene of Donald versus Huey, Dewey and Louie, is much nicer than the front cover, which seems a little flat. Surprisingly, though, it would cost you $500 more to buy the original to the front cover than it would to buy the original to the back cover.

Inside, half of this issue is dedicated to Alex Raymond. Even though I know I'll receive a mailbag full of murder threats for what I'm about to say, I'm going to shoot my mouth off anyway. Though I can appreciate the talent Raymond had, and respect him for the effect he's had on modern day comic art, I find much of his art boring. It's very nice to look at in a magazine, but I couldn't see owning much of it, except perhaps as a collector's item.

Probably the nicest art in this issue is that by Hal Foster, Burne Hogarth and Frank Frazetta, though most of it is priced beyond the range of the average collector. Mixed in with the Prince Valiant and Tarzan pages, and the early SF and western art by Frazetta and Al Williamson, are more nice-but-boring sunday and daily newspaper strips. Again, this material is priced way beyond anything reasonable (but I'll admit that $100 for a Frazetta "Johnny Comet" daily is better than $85 and up for a small, rough pen sketch by Frazetta). Granted, the art is rare and highly prized, but I personally wouldn't find it attractive hanging on my wall. I'd rather pay $50 or so for a really nice Steve Fabian drawing than pay anywhere from $150 to $1000 for some sunday page.

There's nothing wrong with Mr. Cochran featuring a lot of newspaper art in GRAPHIC GALLERY, but I feel he should acquire some art by the more recent artists like Bil Keane, Mort Walker, Hank Ketchum, Dik Brown, Johnny Hart and whoever is currently drawing "Blondie". Perhaps GRAPHIC GALLERY could even be a place for professional artists to unload some of their better artwork, and at a fair price that more people could afford.

RATING 8 / MARK BURBEY

SALLY FORTH #2 - $4.00 - 36 pages, 10" X 12" - Published by Wallace Wood, P.O. Box 44, Derby, Conn. 06418

According to the publishing information on this it is an annual publication. That's too bad because it is worth seeing much more often.

SALLY FORTH is a strip that Wally Wood drew for the U.S. armed forces publication "The Overseas Weekly". It is an adult science fiction strip. Adult in that the heroine, Sally Forth, always has her clothes taken from her for some reason and is nude 90% of the time. The writing itself is excellent satire and highly enjoyable. There are three different, although interwoven, stories in this issue. The first involves a trip to Mars and the creature that comes back from Mars to Earth. The second is a broad Flash Gordon satire, and the third is a super-hero satire featuring "Superb Man" and "Captain Marvin". These are satires in the old MAD COMICS tradition of zaniness and Wood's art is quite similar to that. SALLY FORTH is the finest Wood art done in the past several years and is a must have for Wood fans.

RATING 10 / JAMES VAN HISE

LOCUS #199 - 75¢ a copy, 12/$6 - 16 pages - Published monthly by Locus Publications, P.O. Box 3938, San Francisco, Ca. 94119

LOCUS is the premium news zine of science fiction. With the exception of 1973 when ENERGUMEN won, LOCUS and SCIENCE FICTION REVIEW have alternately won the Best Fanzine Hugo for seven years. Charles and Dena Brown, the editors, do not despise comic and science fiction art, but of necessity, devote no space to it. This issue contains an obituary of John Dickson Carr, famed writer of "locked-room" mysteries, a brief review of HEAVY METAL, and a few paragraphs about the SF/Star

Trek convention held in San Francisco.

"Media Notes" is one of the regular features. Since CINEFANTASTIQUE appears quarterly, this is an excellent way to stay current on sf films and television. (NBC is planning a four-night, eight-hour adaptation of Ray Bradbury's MARTIAN CHRONICLES, to be narrated by Bradbury).

"Upcoming Conventions" focuses on sf cons; there is almost no duplication with the similar column in THE BUYER'S GUIDE. To keep track of your favorite author, "People Notes" and "Forthcoming Books" are useful. "People Notes" informs you where an author will be speaking, who is ill, who has sold a book, the progress an author is making on a series or sequel. "Forthcoming Books" lets you know when that book you have been waiting for will be published, the publisher, and the price. Cain Smith reviews the current newstand sf zines. Unless you can afford to buy them all, this will increase your chances for satisfaction in those you do buy. Finally, there is a list of sf books published in the previous month: a great way to spot trends in publishing, and a great depressant when you see the prices.

For fans of science fiction, LOCUS gives all the news you need.

RATING 9 / PHIL SUNDE

SCIENCE FICTION ILLUSTRATED; 1977 - $2.00 - 44 pages - L/C Print Publications, P.O. Box 6263-S, Santa Ana, Calif. 92706

This little turkey is one of those publications that, through advertising, is able to make itself appear to be a lot more than it is. It's not available on any newsstands although it uses the same format as most SF & horror mags (slick covers, pulp paper interior) although this one costs more and it's not even as good as some of the second rate ones which exist for a short while on the newsstands before fading into oblivion.

The front cover is the much used close-up still of the new KING KONG. The article on the new version is pretty bad for not only does the writer, one John Christopher, claim the film plays the story straight (!) but goes on at length about the mechanical Kong (which appeared on screen about ten seconds) as if that is the Kong we see throughout the film! The reader rather quickly comes to the conclusion, and rightly so, that Christopher doesn't know what he's talking about.

Then there's a three page article with the latest (up until then) news on the planned Star Trek movie, three pages on the coming "Logan's Run" TV series, 4 pages on the sequel to THE EXORCIST (just background, as the author obviously hasn't seen the film yet and thus doesn't really have much to write about), six pages on the new Harryhausen movie (a pressbook recap by someone who, again, hasn't seen the film yet, thus making true criticism and evaluation impossible), four pages on TV super heroes (primarily the recent junk), three pages on the planned Superman movie (with an old picture of Marlon Brando used in the promo because the actual picture of him from the film printed recently shows him shockingly overweight and looking rather like a fool, not the way we'd expect Marlon Brando to look at all!).

For some reason the article on DEMON SEED turns out to be an interview with Gerrit Graham, a very minor actor who has had two minor roles in two fantasy films. The interview is neither necessary or interesting.

The article on THE LEGEND OF THE SEVEN GOLDEN VAMPIRES is the only one in the issue which is better than average, although it too refrains from critical analysis, which would have made it more valuable.

So don't be misled by the ads (which are slick and very professional looking) as both the magazine and the ads are well designed, it's the editing and the written material that leave much to be desired.

RATING 4 / JAMES VAN HISE

THE BUYER'S GUIDE - 12/$3.00, 26/$5.00 (Published weekly) - 80-100 pages tabloid average page count - May 27, 1977 issue was #184 - Published by Pynapubs Enterprises, 15800 Rt. 84 North, E. Moline, Illinois 61244

In March of 1971 (that's 6 years and 3 months, not 7 years as Gary's ads often claim), a rather revolutionary publishing project was introduced. Though attractive, it was a sickly thin tabloid adzine called THE BUYER'S GUIDE. At this time, the RBCC was the cream of the crop for advertisers, and other forms of competition in the adzine market came and went. But TBG was unique in one way: IT WAS FREE. That's right! Alan Light was giving it away; even paid for the postage.

And the fans liked it. Sure, there were the usual rivalries and controversies that arose between Light and the other adzine editors, but the fan majority ate it up.

For about the first year or so, TBG was a rather skimpy, lightweight adzine. But as more fans turned on to it, TBG began to grow and grow in both size and circulation. Alan Light made it known that to advertise in TBG was a sure road to success, and that by placing your ad with Light you would experience results unheard of.

Today, TBG boasts of a whopping 10,200 circulation, and in this writer's opinion, it is the nucleus of all comic fandom.

I had been a subscriber to TBG since issue one, and even when we finally had to pay for it, I stuck it up to about issue #70. But I let my sub lapse, and in the interim before I finally resubscribed, my fan life was dismally dull. I knew nothing about all the new fanzines that were constantly coming out. My personal collection became a joke, because I had a dreadful time trying to find back issues. Now that I am again receiving TBG each week, my involvement in this hobby is greater than ever. I'm ordering things right and left, and I love every minute of it.

As for the non-ad material in TBG, I look at it only as an extra treat. For me, the ads are my number one concern, but regular columns like "Beautiful Balloons", "Crusader Comments", and "Shel Dorf's The Fantasy Makers" in which he interviews various notables in all areas of the story telling medium, are all very good features. They all contain such a wide variation of material that they're certain to interest everyone. Also, fans of Don Rosa's RBCC "Information Center" will be glad to know that this feature's TBG version, "The I.C. Annex" will again be appearing irregularly in TBG.

For my money, THE BUYER'S GUIDE is the greatest and nothing can replace it.

RATING 10 / MARK BURBEY

FANTASY FILMBOOK #1 - $2.00 + 25¢ postage - 32 pages tabloid - Published by Earl Blair, P.O. Box 66393, Houston, Texas 77006

This publication contains articles which, for the most part, first appeared in the FILM COLLECTOR'S REGISTRY. For their incarnation here, though, they have had new photos added so that they won't be just a reprint.

The articles include "The Day The Earth Stood Still" (4 pages), "The Golden Voyage of Sinbad" (5 pages), "Tom Corbett, Space Cadet" (3 pages), "The Beast From 20,000 Fathoms" (4 pages and it includes the newspaper front page used in the film which headlined the monster on the rampage), "2001: A Space Odyssey" (5 pages), and two pages on "The Worst Science-Fiction Films of the '50s".

The features are all well written (two are by me and are the same articles I did for the RBCC a couple years ago) and the stills are well chosen with many unusual and little seen shots.

The front and back covers are scenes from THE DAY THE

EARTH STOOD STILL printed in brown ink. Very nice.

There is a lot of information contained here as the articles are background pieces on the films, not empty headed recaps filled with simple-minded praise.

RATING 8 / JAMES VAN HISE

THE FILMGOER'S COMPANION by Leslie Halliwell - $6.95 paperback - 872 pages (6x9 in.) - Published by Flare, division of Avon Books

This is designed to be a comprehensive reference book about film. It serves this purpose well. It is also handy for the fan of science fiction and fantasy films. Remember reading the name of the actor and being unable to recall the face? Here you can find photos of Lionel Atwill, E.E. Clive, Raymond Massey, and Maria Ouspenskaya. Better known actors are represented with more than one photo: Boris Karloff rates four, Lon Chaney Jr. gets 5, and Basil Rathbone has six. Humphrey Bogart even appears as a vampire in a picture from "The Return of Dr. X."

Actors, both major and minor, receive brief biographies and film lists. Three AM and you can't sleep. The movie you saw 15 years ago: what was it? All you can remember is that Christopher Lee was in it. Turning to Lee's filmography you find "Pirates of Blood River" and fall gratefully to sleep.

Scanning the ad for a convention, you find "Curse of the Demon" listed. Is that the same movie you saw called "Night of the Demon"? Checking the long list of films which had their titles changed, you find that they are indeed the same film. These listings of American to British and British to American title changes provide some amusement. Why change the thrilling "House of Horror" to the dull "Joan Medford is Missing"? Or "She Wolf of London" to "The Curse of the Allenbys"? "Teenage Caveman" became "Out of the Darkness" which sounds like the story of a blind man regaining his sight. "Walk into Paradise" in Britain became "Walk into Hell" in America. "Fanny by Gaslight" (wotta title) was wisely switched to the prosaic "Man of Evil."

Some of the articles will certainly interest the fantasy fan. Monster animals get their own paragraph, as do 3D movies, serials and zombies. Comic strips adapted to films do not pass unnoticed either. "Forbidden Planet", "House of Wax," "Invasion of the Body Snatchers", "One Million Years B.C.", "Thief of Bagdad" and "The Thing" all get short mention. Themes that have been the subject of many films are also covered: Dracula, Frankenstein, Invisible Man, Planet of the Apes. Though paperbound, THE FILMGOER'S COMPANION holds up to hard use. For reference or pleasure reading, I think it is very good.

RATING 8 / PHIL SUNDE

THE COMIC BOOK PRICE GUIDE #7 - $7.95 - approximately 514 pages plus ad pages, 5 1/2" X 8 1/2" soft-cover square-bound book (hardcover edition - $9.95) - Published by Robert M. Overstreet, 2905 Vista Drive N.W., Cleveland, Tenn. 37311

Another year passes and yet another PRICE GUIDE appears. The basic structure remains the same, with the book divided into an "editorial" section and a price listing section.

The editorial section starts off with about thirty pages devoted to a succinct guide to the hobby of comics fandom, including technical aspects, history, current market trends, statistical data, and such material. Overall, the information is reliable and useful, although here and there some obsolete information appears.

Next comes a six page article on "Esoteric Comics", a growing subspecialty of comics fandom, written by Carl Macek and Scott Shaw. Several reproduced comic covers illustrate the article, which is interesting and informative. A better selection of illustrations might have been made however.

Next comes a 24 page color section, 21 of them devoted to Carl Barks and his works. There are photographs of Barks, of the covers of his more important comics (including the rare giveaways), and of his more important comics (including rare giveaways), and of 21 beautiful "duck" paintings, most never before published. These photographs are followed by a 21 page illustrated article on Barks and his works by E.B. Boatner. The article is thoroughly researched with respect to both the man and his work. (Much fannish "scholarship" consists of rehashes of second-hand information; it is a real pleasure to encounter a solid piece of original research.)

The final part of the editorial section (following the price listings) includes 7 more color pages of comic book covers, a different selection from those printed last year.

The Price Listings occupy fewer pages than last year (down from 476 to 443). However, more comics are listed than before (recently discovered obscurities, new titles and recent numbers of continuing titles), and there are more artist citations, character appearances, historical notes and the like. Overstreet included fewer of the small black and white cover reproductions to save space but he still averaged about three per page.

The big change this year is in the price structure itself! The spread from good to mint has gone from double to triple. This reflects a growing trend and Overstreet noted in the previous edition that it might be adopted this year. As a result of the change, some comics have been adjusted improperly, and the knowledgeable and shrewd collector might profit from careful comparison of the PRICE GUIDE for the last two years and pick up some bargains as a result.

In general, however, Overstreet has reduced an almost uncontrolable flood of price data into a generally accurate and useful book.

Also included within the cover (a fine original oil by Carl Barks which features Porky Pig) are many pages of ads from comic dealers.

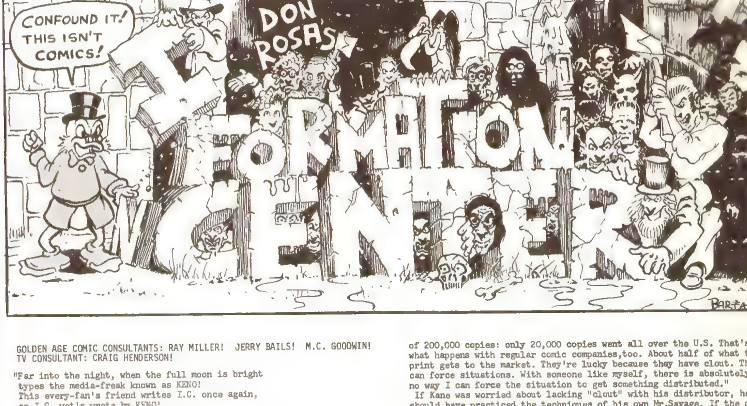
In its seven years of publication, the Overstreet PRICE GUIDE has overcome several competitors and has become the indispensable handbook of the active collector. Minor flaws can be found in it, but if you assume that it doesn't have to be perfect to be superb, there can be only one rating.

RATING 10 / J. B. CLIFFORD, JR.

THE COMIC BOOK PRICE GUIDE #7 [An alternative look]

In the six years since the first edition of the Overstreet PRICE GUIDE has appeared, fandom has undergone a metamorphosis which has not been for the good. I have been collecting comics since 1963 and I feel I can speak accurately of fandom as it existed and operated in those seven years prior to the publication of a PRICE GUIDE. Prior to Overstreet's overpriced PRICE GUIDE, the prices of comics would edge up slightly from year to year (many not at all) but never would the price of every single comic increase every year. The first time I saw a copy of the PRICE GUIDE in 1971 I couldn't believe what I was seeing. The prices were all wrong, highly inflated, because I knew what these comics had been selling for and this was by no means an average, it was a projection, something which is dangerous because who decides this prediction is accurate? The dealers did! By the summer of 1971 the comic book dealers had abandoned their previous knowledge of the field and turned to the PRICE GUIDE as the bible of their field because the prices were higher than they had been asking. Ask a dealer a price on a book and he pulled out the PRICE GUIDE, no longer using his own mind and judgment. Now the PRICE GUIDE would project often astronomical jumps in comic prices, and the dealers said, "So be it!". Before the price GUIDE there was not a single comic that was worth over $500. Now there are some worth thousands. The PRICE GUIDE may be pretty but because of its effect on fandom it rates a "1".

by JAMES VAN HISE



GOLDEN AGE COMIC CONSULTANTS: RAY MILLER! JERRY BAILS! M.C. GOODWIN!
TV CONSULTANT: CRAIG HENDERSON!

"Far into the night, when the full moon is bright
types the media-freak known as KENO!
This every-fan's friend writes I.C. once again,
an I.C. wot's wrote by KENO!
Keno, indexer for any inquiry...
Keno, who makes fubars in I.C.!
Keno, Keno, Keno, KENOOOOOOOO!"

(Anyone who can't recognize the above as a parody of the theme from TV's "Zorro" is well within his rights.)

I believe I will take a vacation from, and give readers a relief of, "The Fertwillaby Papers". I hope most of you enjoyed "PP", at least the parts discernable from beneath that abundance of poorly-lettered dialogue. I have some interesting ideas for the next adventure -- one with a science-fiction slant, but as always steeped in comedic high adventure. In the meantime, I think I'll personally type a few longer IDs, as well as briefly reviving the IC Annex in"The Buyer's Guide". There's more to come! I'm only happy when I'm insanely overworked, so be assured there's alla' time more-to-come!

COMIC BOOK HALL of FAME

Herb Byron nominates two of my own favorites: SUPERMAN #145 ("Death of Superman") and UNCLE SCROOGE #59 ("North of the Yukon").
Richard Fifield seconds CONAN #21, and also selects GIANT-SIZE MAN-THING #1 and DEFENDERS #32.
Lawrence Schick picks an oldie, UNCLE SAM #1, as well as POGO PARADE (the Pogo reprint one-shot) and HERBIE #13 for "Esther's New Cat".
And the comics that L.B. Fallon thinks were kay-ee-double L -oh-double good were SPIDER-MAN #33 (a popular one), E-MAN #6, and STRANGE TALES#181.

ADDITIONS *****
On the question of comic-book appearances of Stan Lee and Jack Kirby (personal appearances in the comics) I have some examples named for me by Rich Fifield & Ed Boner: FANTASTIC 4 #10, SPIDER-MAN ANNUAL #1, DARE-DEVIL ANNUAL #1 and AVENGERS ANNUAL #2.

These comics featuring work by Marian Ellison are sited by Bruce and Carol Dingwall and Rich Fifield (who is really gettin' his 2¢ in this issue): AVENGERS #88 & 101, HULK #140.

According to Ed Boner (as well as some comics I've recently polchased) Wander, the cowboy from outer space, appeared in CHEYENNE KID #66-78, 80-83, and 85-87.

Greg Robertson notes that I omitted the following from my character-index to DETECTIVE COMICS::
"Capt.Compass"-#203-223;"Inspector Kent"-#19; "Buck Marshall"-#17;
"Crimson Avenger"-#21-26. OK?

We were discussing the reasons why Gil Kane's "HIS NAME IS SAVAGE" magazine only lasted one issue. Chris Melcher1 sent me this quoted statement made by Kane at Bayron Ki-
"Well, I gotta' tell you, I liked HIS NAME IS SAVAGE. I have to admit it was pretty violent, but I got involved with that more than I ever got involved with any comic I ever worked on. While it was probably too heavy with text, that was the first time anybody had ever tried that. We had a kind of brilliant distributor who sent out 10% of the entire run of 200,000 copies: only 20,000 copies went all over the U.S. That's what happens with regular comic companies,too. About half of what they print gets to the market. They're lucky because they have clout. They can force situations. With someone like myself, there is absolutely no way I can force the situation to get something distributed."
If Kane was worried about lacking "clout" with his distributor, he should have practiced the techniques of his own Mr.Savage. If the distributor didn't shape up, "a bright red cavity where his face had been, he executed a grotesque tumbling dance like a collapsed marionette", or "with a sharp ugly cough, a flower of bright crimson blossomed on his forehead as his terror-stricken eyes widened as if to take in all they would never see again" or "the soft flesh of his nose bubbled into a smear of shattered bone and torn cartilage", etc. The distributor might have loosely regarded this as 'clout'...of the first order.
But back to the less mundane, more INTERESTING reasons for the cancellation of HIS NAME IS SAVAGE. Ed Boner reports the wild rumor of the period that SAVAGE was sued by Lee Marvin (who's painted likeness appeared on the cover) and the "Doc Savage" owners. T'ese, Marvin was slated to appear as "Doc" in a movie, and the HNIS cover was the swiped poster promo art (note bronze tones). S'go figger...

How would you like some artist-index additions to my recent lists? Oh? Well, here they are, nonetheless.
MIKE KALUTA index additions: (from Jim Wadehoncour).

SUPERMAN #240.	NYCon PROGRAM '68,'70,'71,'74.
DETECTIVE #423,424,434,438.	" PROGRESS REPORT '70/#1,2.
HOUSE OF MYSTERY #201,211,233,250.	CREATION PROGRAM '74.
WEIRD MYSTERY #4,24.	WONDERFUL WORLD OF COMICS #6
TARZAN #230. TARZAN FAMILY #60-65.	MONSTER TIMES #12,17.
SCORPION #2.	ACBA SKETCHBOOK '73,'75.
SECRETS OF HAUNTED HOUSE #5.	COSMICON PROGRAM '72.
FROM BEYOND THE UNKNOWN #18,19.	GRAPHIC GALLERY #6.7.9.
	INFINITY #2.
NATIONAL LAMPOON ENCYCLOPEDIA OF HUMOR	MAELSTROM #1.
" VERY LARGE BOOK OF COMICAL FUNNIES	PHANTASMAGORIA #4.
APPLE PIE #3-5.	SPA FON #5.
BLAST #2.	VENTURE #3.
NIGHTMARE #21.	GOTHIC BLIMP WORKS #2,4.
FANTASTIC: '70/4,6,8,12.	
'71/2,4,6,8,10. '72/2,8.	hardcovers
'73/2,4,9,11. '74/1,3,5.	SWORDS OF SHAHRAZAR
'75/2.	
AMAZING: '70/5,7,9,11.	paperbacks
'71/1,3,5,7,11. '72/3,7.	AS THE GREEN STAR RISES
'73/10,12. '74/2.	
posters -- Icaria 'and a Sister, Behind Neptune's Throne, Why He Can't Sleep at Night, Shadow series.	

WALT SIMONSON index additions (Vernon Wiley, Lawrence Schick, Charles Seeley)

DETECTIVE #450.	
STAR SPANGLED WAR STORIES #170,172,174.	G.I.COMBAT #161.
SAVAGE SWORD OF CONAN #15-17.	RAMPAGING HULK #1,2.
AMAZING WORLD OF DC COMICS #12.	STREET &MT.PENFOLIO
COMIC READER #136.	NOREASCON PROGRAM
CREEPY #84,85.	LOCUS #108.
SF ON RADIO (9/'72) poster: Cthulhu	
...DELETE from my index DETECTIVE #434.	

From Jerry Beck, these Su Grumen index additions:

DAVID CASSIDY #1-9,11-14.	GHOSTLY HAUNTS #12,15,16. SCARY TALES #5.
GHOST MANOR #23.	MONSTER HUNTERS #2.
CRACKED #119,121-134,136-138,140. (& many love comics, mostly covers.)	
strips: "Kerry Drake" (10/'55 to 10/25/75, 11/10/75 to date).	
"It's Me Dilly".	

And a few last-minit plugs:
Jerry Bails (1457 Lakewood Blvd., Detroit, Mich. 48215) has some best-of-their-kind reference works for you. (I swipe a lot of my answers from these very tomes!) His current biggie is "Howard Keltner's Index to Golden Age Comics" which details the cover features and contents of over 8,000 issues of 150 'golden age' titles; postpaid price:$3.50. Other items JB wants to sell you are his "Who's Who of American Comic Books" reference volumes and "Collector's Guide to the First Heroic Age". Write him!

And since I know I have a lotta' Barks fans reading me by now, I'll mention "The Barks Collector", a nice lil' magazine for fans of the Duck Fan. The 4th issue is only 75¢ from John Nichols, 1214 Wellons St., Suffolk, VA. 23434.

And, as hard as this might be to believe, here are some new queries...

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RICHARD CENTOLA -- Barrington, New Jersey
DID FRANK FRAZETTA RECEIVE ANY SCREEN CREDIT FOR COLUMBIA'S "THUN'DA"???

No, nor SHOULD he have. Frazetta had nothing to do with the creation or writing of the THUN'DA comic, on which the serial was based. He simply handled the art chores on the first issue, though it might be argued that he did a great-by fair job on it! Vital statistics on that serial: "Thun'da" aka "The Mighty Thun'da" aka "King of the Congo", '52, 15 ep. director:S.G.Bennet, W.A.Uprisell; screenplay:G.H.Plympton, R.Cole, A.Hoerl; producer:Sam Katzman; cast:Buster Crabbe, Gloria Dea, Leonard Penn, Jack Ingram, Rusty Westcoatt, Rick Vallin, William Fawcett.

WHAT WAS THE I.W. "SPACE DETECTIVE" #8 A REPRINT OF???

The cover was a redrawn version of Avon's original SPACE DETECTIVE #1, by Wally Wood. The contents contain part of FAMOUS FUNNIES #191(Jan. 1950) as evidenced by the code on page one, bottom: "FF 191-50M".

DOES THE AQUAMAN ORIGIN IN "MORE FUN" #73 DIFFER MUCH FROM THE ONE GIVEN IN"SHOWCASE" #30???

...And how 'bout the one in ADVENTURE #260? Only 3 panels of the strip in MORE FUN #73 dealt with Aquaman's origin. Aquaman's father, a famed underwater explorer, discovered an ancient undersea city he believed to be the sunken Atlantis. Aquaman's mother, whom the explorer had found in the city, died when Aquaman was a mere tad, and he and pater lived in a water-tight home in one of the undersea palaces. Fodder studied records of the race's marvelous wisdom, and from these books taught his son to draw oxygen from water and power from the sea.

Now, in ADVENTURE #260(May'59) ex-sailor Tom Curry, lighthouse-keeper, rescues a mysterious woman during a hurricane, falls in love and marries her. Tom and the woman, Atlanna, name their son Arthur; as the lad grew, Tom noticed that Arthur was able to breath underwater and tame man-eating fish (obviously owing to Tom's astute powers of observation). Atlanna would never explain this or her origins until on her deathbed -- she told of how she had been exiled from Atlantis for trying to visit the surface world. Tom then helped Arthur develop his undersea powers, one by one. This origin is identicle to the one given in SHOWCASE #30.

WAS AL CAPP SUED SOME YEARS AGO BY JOAN BAEZ FOR SATIRIZING HER IN HIS "LIL ABNER" STRIP???

I really don't know, but if so, she obviously got him for an arm and a leg. Or at least a leg.

****

CHARLES GARGALO -- Wayne, New Jersey
DID WALT KELLY EVER DRAW A NEWSPAPER STRIP BESIDES "POGO"???

Even after a note to Mike Tiefenbacher, we can't come up with any other newspaper strip by Mr.Kelly. After all, Walt Kelly was only superhuman.

CAN YOU TELL ME WHERE I CAN OBTAIN PAPERBACK COLLECTIONS OF THE STRIPS "OGRDO", "LIL ABNER" AND "ASTERIX"???

Mike tells me that there were at least one "Lil Abner" and several "Gordo" paperbacks, and I know of at least 18 collections of the masterpiece of strips, "Asterix". As to where you can buy copies, it's naturally up to you and your ad-sines to locate such out-of-print publications. Various American dealers handle English-language translations of "Asterix" ...again, you'll hafta' watch the ads. But I'll list the 18 titles I know of:

"Asterix the Gaul","...In Spain","...In Britain","...& Cleopatra", "...and the Goths","...the Gladiator","...the Legionary","...in Switzerland","...and the Big Fight","...and the Roman Agent","...at the Roman Agency","...at the Olympic Games","...and the Chariot","...and the Soothsayer","...and the Golden Sickle","...and the Great Crossing", "...and the Cauldron", and the one book without "Asterix" inna' title, "Mansions of the Gods". All recommended to the HIGHEST possible degree:

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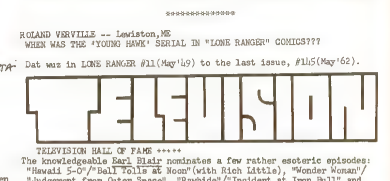
ROLAND VERVILLE -- Lewiston,ME
WHEN WAS THE 'YOUNG HAWK' SERIAL IN "LONE RANGER" COMICS???

Dat was in LONE RANGER #11(May'49) to the last issue, #145(May'62).



The knowledgeable Earl Blair nominates a few rather esoteric episodes: "Hawaii 5-O"/"Ball Tolls at Noon"(with Rich Little), "Wonder Woman"/ "Judgement from Outer Space", "Rawhide"/"Incident at Iron Bull" and "King of Hamas", "Roy Rogers"/"Empty Saddles", "Gene Autry"/"Gold Dust Charlie"(pilot), "Adv.of Kin-Tin-Tin"/"White Buffalo", and "George of the Jungle - Super Chicken"/"Mad Toupee". I'd like to spotlight this latter entry: Super Chicken decides that the only way to stop a mammoth rampaging toupee is to worry it to death and make all its hair fall out (leaving nothing). To these ends, during a rapid succession of psychological attacks devised to worry the critter, Super Chicken sends it a telegram reading "From Shirley in Detroit: It's twins!" And that's the only example I know of of a dirty joke in a"children's"cartoon show!

James Hogie nominates "Star Trek"'s "Balance of Terror".
And Paul Pighi chooses the "Fugitive" episode "Never Wave Goodbye" where Richard Sayer Gerard's wife, and the final 5 parker: "Lost in Space"/ "Battle of the Robots", and the pilot for "The Immortal".

Oho! Something for us "Prisoner" fans! An in-depth study of the entire series is available from an educational TV station in Toronto. This is a slick, professional, authorized magazine dealing with all the meaning and symbolism of "The Prisoner" series...and it's FREE! Just write to OECA Publications, Box 200, Station Q, Toronto, Ontario, Canada, M4T 2T1 and request a copy of "The Prisoner Puzzle". And Barry Brooks just told me of a fanzine called "Angarde"(#7) devoted to "The Prisoner" which I'm told is available for $2 from a M.Schultz, 1649 Longfellow Court, Rochester, Michigan, 48063.

On another front, Stephen Borer (2135 Iglehart Ave., St.Paul, MN,55104) has a "Mission:Impossible" index/fanzine for the IM Force fans (but I don't know the price-tag).

ADDITIONS----
Earl Blair sez, contrary to my data, "Crusader Rabbit" hails back to around 1949 - 1952.
And Mike Cooper lists a few more recent "Hawaii 5-O"s with our boy Wo Fat for that Wo Fat index we had: "Murder-Eyes Only"(9/7'75 & 9/16'76) (Wo locates a crashed US spy satellite) and "Nine Dragons"(9/30'76)(Wo brainwashes McGarret).

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NELSON COREY -- Wayzata, Pennsylvania.
WHO DID THE MARVELOUS "TOOTH FAIRY" AND "CHICKENMAN" RADIO SERIALS THAT WERE SYNDICATED A FEW YEARS AGO???

Darned if I don't have that data here somewhere, but I can't lay my mits on it right now. I know it was done by some Texas dee-lgra who began it in February '66 in light of TV's "Batman" and syndicated it 2 months later (Oh...I'm refering to "Chickenman"). In the past 10 years they've gone on to do "Tooth Fairy" as well as the Bicentennial hero "Minute Man" and the new (I think) "Return of Chickenman".

HOW ABOUT A LIST OF TV SERIES IN WHICH A REGULAR OR SEMI-REGULAR CHARACTER HAS GOTTEN KILLED DURING THE COURSE OF THE SERIES???

Hey, that's an interesting one! Lassee'... Henry Blake died on "M*A*S*H". James Evans expired on "Good Times". Stretch Cunningham passed on "All In The Family". Mrs.McMillan bit the proverbial dust on "McMillan and Wife"/"McMillan". Manny Quinn and Spence Jackson bought it on "Harry O". I was once told that Det.Lt.Dan Muldoon was burned off on "Naked City". Gen.Savage became extinct on "12 O'Clock High". Some never-seen characters died on MTM series: Chuckles the Clown on "Mary Tyler Moore" and Lars on "Phyllis". On "Mary Hartman, Mary Hartman" about every 3rd cast member eventually passed from this vale of tears, not to mention what goes on on all the straight soap-operas of TV history! There have been instances where a character has died on a concluding episode (e.g.: Nichols on "Nichols", or Johnson, the one-armed man, on "The Fugitive") but these aren't valid since these were concluding episodes. Others?

LEMME HEAR YOU DO THE THEME SONG FROM "ROGER RAMJET"!

How 'bout if I let you SEE me do it? (Brother, all these Ramjet questions! What did I miss?!) Actually, Craig Henderson made this stab at Roger's theme song, though he admits some verses, probably the first one at least, are missing! (sung to the tune of "Mighty Mouse"--)

"When Roger takes his proton pill the crooks begin to worry.
They won't escape their awful fate from proton's mighty fury!
So come and join us, all you kids, for lots of fun & laughter,
as Roger Ramjet and his men get all the crooks they're after!
Roger Ramjet, he's our man - hero of our nation;
for his adventures just be sure to stay tuned to this station!"

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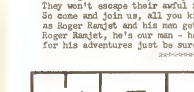

MOVIE HALL OF INFAMY -- the WORST movies of all time!
Mike Cooper nominates "The Torture Garden of Dr.Sadism"(!)
Paul Thrill names a crop of wot he disparagingly calls "modern 'horror' movies": "Burnt Offerings","Obsession","Carrie","The Sentinal"and "King Kong". I'm puzzled by all these choices, myself -- I thought "Obsession" and "Carrie" were outstanding, at least in directing style. I felt "The Sentinal" and "Burnt Offerings" were both QUITE adequate. And though it is NIL compared to the 1933 version, "King Kong" had my interest VERY tightly. In fact, I can imagine that, if the 1933 version were never made, the 1976 version would have struck me as being excellent; as it is, the only thing about it that REALLY bugs me is Dino's blatant lies in the film's promotion, and that silly 10' "rocket" which wasn't anything more than a shoddy statue that twitched here or there. Oh, well...
Leslie Cohen, in lambasting "The Oscar", says, "Harlan Ellison and the other sci-fi/writers should be SHOT...er...make that whipped." I'm glad you amended that remark before RECC was inflicted with more letters from people who assume UNCLE SCROOGE comics are based on hard fact.)

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BRENT RICHARDSON --
I WOULD LIKE A CHECKLIST OF THE WARNER BROS. CARTOONS BY CHUCK JONES.

Uh...I could do a full index of all the Warner cartoons -- but I don't know exactly which Chuck Jones worked on. Anybody?

IN WHAT FILM DID GENE KELLY DO SOMETHING OF A MUSICAL SALUTE TO DOUGLAS FAIRBANKS' "BLACK PIRATE"???

Gee whiz, I've never seen the silent "Black Pirate". Maybe you're thinking of "The Pirate", 1948, with Kelly and Judy Garland - a musical pirate movie. But if you're looking for a musical-salute contained in a framework of a larger work, that would hafta' be in "Singin' In the Rain", 1953, with Donald O'Connor & Debbie Reynolds, which was set in Hollywood during the Fairbanks era. I don't think "What a Way to Go" was it?(Another movie with Kelly as a hollywood musical star.)

****

DAVID CAFFEY -- Memphis, Tennessee.
IN "TARZAN'S SECRET TREASURE" WHO PLAYED BOY'S LITTLE BLACK FRIEND & IS HE STILL AN ACTOR & ALSO IS THE ACTOR THAT PLAYED BOY STILL IN FILMS?

Tumbo was played by some kid named Cordell Hickman; the only other films I can credit him with are "Biscuit Eater"(!&O), "Tales of Manhatten"(!&2), and "The Big Bonanza"(!&5), so it looks like he's retired (and after having the distinction of being the first black to call an elder caucasian "Boy"(!). On t'other hand, Boy (Johnny Sheffield),is about 56 years old nowadays, and is a big man in both size and real estate holdings in Malibu. After a number of flix, including 8 "Tarzan" movies and having the title role in all 11 "Bomba" films, Sheffield's final movie was the 1956 "The Black Sheep".

****

MARK BURBEY -- Miami, Florida.
HOW'S ABOUT A SHIRLEY MACLAINE TV & MOVIE INDEX??? ANTHONY PERKINS???

How's about keeping everybody else awake while you n' me enjoy ourselves?

Shirley MacLaine: TV -- "Shirley's World" (ABC series, debut 9/15/7L).
MOVIES -- '55:The Trouble with Harry'; Artists & Models; '56:Around the World in 80 Days'; '58:Hot Spell, Sheepman, Matchmaker, Some Came Running; '59:Ask Any Girl, Career, Can-Can; '60:The Apartment, Ocean's Eleven(cameo); '61:All in a Night's Work, The Spinster, Two Loves; '62:My Geisha, The Children's Hour, Two for the Seesaw; '63:Irma La Douce; '64:What a Way to Go!, John Goldfarb Please Come Home; '65:The Yellow Rolls Royce; '66:Gambit; '67:Woman Times Seven; '68:Sweet Charity; '69:Bliss of Miss Blossum, The Maclean Affair; '71:Desperate Characters; '72:Possession of Joel Delaney; '73:The Other Half of the Sky: a China Memoir (doc.).
Tony Perkins: TV -- Fraidy Theater/The Missing Year(2/3/5&)NBC; Armstrong Circle Thea./The Fugitive(3/26/5L)NBC; Man Behind the Badge/Case of the Narcotics Racket(9/5/5&)CBS; G.E.Thea./Mr.Blue Ocean(5/1/55)CBS; Windows/The World Out There(7/22/55)CBS; Kraft Thea./Home Is the Hero(1/25/56) NBC; Studio One/Silent Can(2/6/56)CBS; Front Row Center/Winter Dreams (2/19/56)CBS; Goodyear Playhouse/Joey(3/25/56)NBC; ABC Stage 67/Evening Primrose(11/16/66)ABC; How Awful About Allan(TV movie,9/22/70)ABC.
MOVIES -- '53:The Actress; '57:Friendly Persuasion; '57:Lonely Man, Fear Strikes Out, Tin Star; '58:Desire in Motor Earth, Desire Under the Elms, The Matchmaker, This Angry Age; '59:Green Mansions/, On the Beach/; '60:Tall Story, Psycho(!); '61:Goodbye Again; '62:Phaedra/; '63:The Trial, Five Miles to Midnight; '64:The Man Who Could Work Miracles(!); '65:The Fool Killer; '66:Is Paris Burning?, Violent Journey; '67:The Candidate; '68:She Let Him Continue, The Champaigne Murders, Pretty Poison; '69:Catch 22, Hall of Mirrors; '70:W.U.S.A.; '71:10 Days' Wonder, Le Judge Roi Beans; '73: Play It As It Lays, Last of Shiela(screenplay)!; '75:Murder on the Orient Express!, Mahogany. (I guess you'd like to see "The Watchmaker", eh?)

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GARY LEVINSON -- Miami Beach, Florida.
I'D LIKE TO SEE FILM INDEXES ON SOME MORE OBSCURE HORROR PEOPLE LIKE TORIN THATCHER & PAUL BIRCH.

I can take it if you can. Actually, I doubt that the great Torin Thatcher or Paul Birch would like being called "horror people". Thatcher has been in EVERY sort of movie picture, and Birch should more accurately be called a "western people" of anything. I've been in 2 of the best SF movies, though they're counter-acted by 2 of the WORST SF movies -- and he appeared in my all-time favorite western!
TORIN THATCHER -- '32:Rat the Flesh Is Weak, Prisoner of Zenda!, Norah O'Neale; '3L:Gen.John Regan; '35:Drake of England, School for Stars, Red Wagon; '37:The Man Who Could Work Miracles(!); '39:Young & Innocent, U-Boat 29, Climbing High; '40:Let George Do It, Contraband, Night Train to Munich, Law & Disorder, Case of the Frightened Lady, Barabbas, Command Round & the Proconsul, Old Mother Riley M.P., Major Barbara; '42:Next of Kin, Saboteur!!!; '47:Captive Heart, I see a Dark Stranger, Great Expectations; '48:When the Bough Breaks, Jassy, End of the River, Bonnie Prince Charlie, Smugglers, Lost Illusion; '49:Fallen Idol; '50: The Black Rose; '52:The Crimson Pirate!, Affair in Trinidad, Snows of Kilimanjaro, Blackbeard the Pirate; '53:Desert Rats, Diplomatic Pouch, The Robe; '54:Rob Roy, Good, Black Shield of Falworth, Bengal Brigade; '55: Helen of Troy, Lady Godiva of Coventry, Diane, Love Is a Many Splendored Thing; '56:Istanbul; '57:Band of Angels, Witness for the Prosecution; '58:The 7th Voyage of Sinbad, Captain's Paradise; '59:Passage to Marseille; '59:The Miracle; '61:The Canadians; '62:Jack the Giant Killer, Mutiny on the Bounty!; '63:Drums of Africa, Sweet & Bitter, Panic at Midnight; '64: From Hell to Borneo; '65:The Sandpiper; '66:Hawaii; '67:King's Pirate; '68:Strange Case of Dr.Jekyll & Mr.Hyde(TV).
PAUL BIRCH (died 1964)-- '53:War of the Worlds!; '5L:Ride Clear of Diablo; '55:Five Guns West, Fighting Chance; '56:Fastest Gun Alive, When Gangland Strikes, White Sands, Everything But the Truth; '57:Gun for a Coward, Tattered Dress, Not of This Earth, The 27th Day!, Joe Dakota; '58:The World Was My Jury, Gunman's Walk, Wild Heritage, Queen of Outer Space, Gun Runners; '59:Gunman from Laredo; '60:Tpo Soon to Love, Portrait in Black; '61:Two Rods Together; '62:The Man Who Shot Liberty Valence!!; '63:The Raiders. (You see a horror movie in there?)

****

GREG ROBERTSON -- Des Moines, Iowa.
ACCORDING TO OVERSTREET, FOUR COLOR #831 HAD AN ADAPTATION OF A MOVIE CALLED "NO SLEEP TILL DAWN". I HAVEN'T BEEN ABLE TO FIND ANY INFO ON THIS MOVIE. CAN YOU DIG UP ANYTHING ON IT???

I assume that the rights to adapt that flicker were sold (or wotever) to Dell before the final movie title had been decided upon. Often the title of a movie might be changed for one reason or another a few days before its initial release. At any rate, "No Sleep Till Dawn" reached the screen in 1957 as "Bombers B-52", Warner Brothers, 106 min., d: Gordon Douglas; p:Richard Whorf; starring Natalie Wallace & Sam Rolfe; cast: Karl Malden, Natalie Wood, Marsha Hunt, Dean Jagger, and Efram Zimbalist Jr.(in his first movie, besides his juvenile role in 1/9's "House of Strangers". I've noticed at least one other instance in Dell movie-comics wherein this same type change occurred. Dell's adaptation of "The Lion of Sparta" based on the movie later released as "300 Spartans".

CAN YOU LIST THE TV & MOVIE APPEARANCES OF JULIE ADAMS???

Julie Adams' list of TV appearances on various series episodes is SO long that I just can't devote the space to it that it would require! (In other words, it's so notorious that it's not worthy of note?)
I can say that she was a regular on "General Hospital"('69-'70) and "The Jimmy Stewart Show"(!)('71), as well as appearing in a TV movie, "The Deadeyes"(13/4L/71). As changed from movie career, Julie Adams began acting as Betty Adams (her real name) in"The Dalton Gang"('4,9). She then acted in the following movies under the name Julie Adams:
'51:Bright Victory, Hollywood Story, Finders Keepers; '52:Band in the River, Treasure of Lost Canyon, Texas Man, Horizons West, Lawless Breed; '53:Mississippi Gambler, Man from the Alamo, Wings of the Hawk, Stand at Apache River; '5L:Creature from the Black Lagoon, Francis Joins the WACs. Starting in '55 the name became Julie Adams: '55:Six Bridges to Cross, The Looters, One Desire, Private War of Major Benson; '56:Away All Boats, Four Girls in Town; '57:Slaughter on 10th Avenue, Slim Carter; '58:Tarawa Beachhead; '59:Gunfight at Dodge City; '60:Raymie; '62:Tickle Me; '68:Valley of Mystery; '71: Last Movie; '75:McCullochs, Psychic Killer.

KINGSLEY KELLEY -- Bandon, Oregon
COULD YOU GIVE ME DOSSIERS ON ALL OF MEL BROOKS' FILMS?

I don't seem to have crystallized data on the recent movies made since Brooks movies have become so popular - you probably know all there is to know about them anyhow ("Blazing Saddles", "Young Frankenstein", "Silent Movie"). I much prefer his older movie anyhow ("The Producers"). That had a good plot, not an extended "Carol Burnett Show" skit like the last three. They were well done allright...but the jokes and techniques were often off-target and a bit too tasteless. (Nothing like a recent movie I've seen which is going By ignored by everyone, which I think is one of the movie comedy masterpieces of all time: "The Big Bust!!") Anyhow, here are Brooks' first three films:
"HEN FACES"; 1954; 99 min.; director: Harry Horner; writer: Mel Brooks; Based on Leonard Stillman's 1952 Broadway revue which was the springboard for many new stars. Cast includes Paul Lynde, Alice Ghostley, Robert Clarey, Eartha Kitt, Ronny Graham and others who didn't become big stars for another 15 years or so.
"THE PRODUCERS"; 1968; 88 min.; writer, producer, director: Mel Brooks; Cast -- Zero Mostel, Gene Wilder, Dick Shawn, Kenneth Mars, Estelle Winwood, and the entire cast of "Springtime For Hitler"!
"THE 12 CHAIRS"; 1970; 94 min., writer & director: Mel Brooks; Cast -- Ron Moody, Frank Langella, Bridget Brice, Dom Deluise, Mel Brooks, Robert Bernal.
Okay, for good measure I'll do "Young Frankenstein" too.
"YOUNG FRANKENSTEIN"; 1975; 105 min.; writers: Gene Wilder and Mel Brooks; director: Mel Brooks; Music: John Morris; Make-up: William Tuttle; Cast -- Gene Wilder, Peter Boyle, Marty Feldman, Madeline Kahn, Cloris Leachman, Terf Garr, Kenneth Mars and Gene Hackman.

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JOHN D'AMMDA JR. -- Miami Springs, Florida.
WHAT CAN YOU TELL ME ABOUT MOVIES CALLED "ON BORROWED TIME" OR "DON'T BE AFRAID OF THE DARK"???

"On Borrowed Time"; 1939, MGM, 99 min., d:Hal Bucquet, w:Alice Duer Miller, Frank O'Neill, Claudine West, Paul Osborne, Lawrence Watkin; cast:Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel, Bobs Watson, Henry Travers, Nat Pendleton, Ian Wolfe, Philip Terry.
"Truman Bradley, Grant Mitchell, Billy Malyon --- An old man who is not ready to die chases "Death" up a tree!
"Don't Be Afraid of the Dark"; TV movie, 1973, 90 min.(74 min.), d: John Newland; cast:Kim Darby, Jim Hutton, Pedro Amendariz Jr., Barbara Anderson William Demarest, Lesley Woods, Robert Cleaves --- A couple inherits a strange house occupied by tiny demonic creatures intent to possess the wife.

WHERE'S THE ALIEN SPACE-CRAFT IN "ROBINSON CRUSOE ON MARS" THE SAME SLIGHTLY ALTERED SPACESHIPS FROM THE EARLIER "WAR OF THE WORLDS"??

Yes, quite so! The apparent reason for this is that Byron Haskin, the one-time chief of the special effects department of Warner Brothers in the '40s, directed both movies, and seems to have done some SFFX work on both flix as well. On top of that, Hal Periera was art director on both movies. As for the actual SFFX folk, I can't compare the two works; I can't find data on SFFX for "Robinson...", but the men on "War..." were Gordon Jennings, Wallace Kelley, Paul Lerpae, Ivyl Burts, Jan Donela and Irvin Roberts.

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ROBERT BARGER -- Evansville, Tennessee.
I RECENTLY CAUGHT THE ENDING OF A '50S SF MOVIE ON TV ABOUT LITTLE IN-VADING ALIENS WHO COULD ATTACH THEMSELVES TO PEOPLE'S SPINAL/NERVOUS SYSTEMS AND TAKE OVER THEIR BODIES; THE MOVIE WAS EITHER AN ADAPTATION OR PLAGARISM OF THE WORSE SORT OF ROBERT HEINLEIN'S BOOK "THE PUPPET MASTERS", LIFTING ENTIRE SCENES ALMOST UNTOUCHED LINE-FOR-LINE FROM THE BOOK. WHAT MOVIE WAS THIS? WAS IT AUTHORIZED OR A RIP-OFF???

It sounds like you're describing a "cult classic" that I recently discussed in this column,"Invaders from Mars"('53). If this is it, then it was a "rip-off" -- the "Invaders..." screenplay is credited to Richard Blake, while the only movie screenplay or story I can link to Heilein in "Destination Moon".

****

LESLIE COHEN -- ?
COULD YOU DO AN INDEX ON PETER STRAUSS???

Not much of one, I fear. How does "Hail Hero","Soldier Blue" and "The Last Tycoon" strike you? ...I was afraid you'd say that.

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INDEX SECTION...

SECRET AGENT

2nd season -- (Saturdays, 8:30-9:30, CBS)
John Drake:Patrick McGoohan!!

#2a:"The Black Book" (12/4/65 & 7/2/66)w:Phil Broadley; d:Mike Truman. Drake is sent to Paris to investigate a case of blackmail involving Sir Noel Blanchard, a high-ranking British official.
cast-- Simone:Georgia Ward; Blanchard:Griffith Jones; Gen.Carteret:Jack Gwillim; Lady Blanchard:Patricia Haizer; Sarge:Mike Pratt; James:Richard Owen; Businessman:Edward Sinclair; politician:Beresford Williams.

#2b:"Legality Always Pays"(12/18/65 & 8/27/66)w:David Stone; d:Peter Yates. Drake investigates the suspicion that an African nation, after accepting British $$$, has signed a secret deal with the Red China nasties.
cast-- Bayla:Johnny Sekka; Emyu:Errol John; prime minister:Errol Cameron; Maj.Barrington:Migel Stock; Lucas:Ray Brooks; Safadi:Dolores Montes.

#2c:"Are You Going to be Here Permanent?" (12/25/65 & 8/13/66)
w:Philip Broadley d:Don Chaffey
When 2 section heads of the Geneva office mysteriously vanish, Drake is sent in as bait to uncover the double agent in the ointment.
cast-- Lesley Arden:Susan Hampshire; Wolf Kronenberger:Maxwell Shaw; Joseph Laclos:Howard Goorney; Col.Salmson:John Miller.

#2d:"Parallel Lines Sometimes Meet"(1/1/66 & 8/6/66) w:Malcolm Hulke; d:? Drake heads for the West Indies to locate 2 kidnapped atomic scientists.
cast-- Mirilla Tarnova:Nitra Harrison; Dmetri:Ernest Clark; Darcey:Karl Cameron; Lt.Lebaste:Clifton Jones; James Owen:Paul Danquah; Victor N'Diaye Christopher Carlos; Mme.Celeste:Pearl Prescod.

#2g:"A Very Dangerous Game" (1/8/66 & 9/3/66)
w:Ralph Smart & David Stone d:Don Chaffey
While posing as a defector in Singapore, Drake is offered a job of infiltrating British Intelligence.
cast-- Lisa Lee:Yvonne Furneaux; Chi Ling:Peter Arnes; Sugy:Poulet Tu; Simpson:Anthony Dawson; Khin:Bart Kwouk; Dickinson:Geoffrey Bayldon.

#3b:"The Mercenaries"(1/15/66 & 7/30/66) w:Ralph Smart d:Don Chaffey
Drake investigates "Crazy Goote's Commando" -- a mercenary African army plotting to depose the president of a newly independant nation.
cast-- Carole Winter:Patricia Herbert; prime minister:John Slater; Sgt. Bates:Percy Herbert; Col.Coote:Derrick De Marney; Gen.O'Hore:Peter Arne; Dr.Winter:Frederick Peisley; Pierre Deschamps:John Gabrial.

#3i:"The Outcast"(1/22/66) w:Donald Jonson d:Michael Truman
Drake finds a radioman, who had disappeared from Gibraltar after an officer's murder, working in a cafe in Spain owned by an Englishwoman.
cast-- Leo Parrins:Bernard Bresslaw; Nora:Patricia Haines; Xavier:Brian Worth; Halen:Judy Geesen; Com.Marsden:Richard Caldicott; stranger: Stephen Yardley; Sandra:Anita West; Ramon:Tony Lee.

#3j:"Judgement Day" (1/29/66) w:Don Jonson & Mike Bird; d:Don Chaffey
Drake is sent to the middle East to rescue a German research scientist whose life has been threatened by the guys in black hats.
cast-- Jessica:Alexandra Stewart; Shimon:John Woodvine; pilot:Maurice Kaufman; Carriga:Guy Degby; Ygal:David Shire; James:Peter Halliday.

#3j:"To Our Good Friend" (2/5/66) w:Ralph Smart d:Pat McGoohan!
Drake is sent to Baghdad to set a trap for one of his oldest friends, Bill Kennedy, a British agent suspected of treason.
cast-- Vincent:Donald Houston; Leslie Vincent:Ann Bell; Ivan:F.P.McKenna; colonel:Jack Allen; Rutledge:John Gabriel; Bertrand:R.Lovell.

#3l:"Say It With Flowers" (2/12/66)
w:Jacques Gilles & Ralph Smart d:Peter Yates
In Switzerland, Drake poses as an insurance investigator to check on a "dead" spy who has been withdrawing $ from his bank account.
cast-- Wallace:Ian Hendry(of "The Avengers"'s first season); Dr.Brajanska:John Phillips; Caroline:Jenna Hyde; Krumenacher:Harold Kasket; Kasser:Martin Wyldeck; Meyer:William Dexter.

#35:"The Man on the Beach" (2/19/66 & 9/10/66)
w:Philip Broadley d:Peter Yates
On a mission to Jamaica, Drake finds himself framed for the very security leak (concerning Cuban operations) he was sent to investigate.
cast-- Cleo:Barbara Steele!; Wykes:Glyn Houston; Sir Alan Grose:David Hutcheson; Howes:Peter Hughes; Igle:Clifton Jones; Callaghan:Fredric Abbott; Lady Kilrush:Juliet Harmer.

#36:"The Man Who Wouldn't Talk" (2/26/66 & 8/20/66)
w:Donald Jonson & Ralph Smart d:Michael Truman
An Eastern government is trying to force a British agent to talk.
cast-- Lydia Creshnova:Nora Marlow; Meredith:Norman Rodway; interrogator: Ralph Michael; Forbes:Brian Worth; Peter:Simon Brent; Radev:F.Oatcliff.

#37:"Someone Is Liable To Get Hurt" (3/5/66)
w:Philip Broadley & Ralph Smart d:Michael Truman
While investigating a plot to overthrow a Caribbean government, Drake learns that a fellow British agent has disappeared.
cast-- Dr.Krisna Sawarti:Ola Ngoyeditn; Volse:Maurice Denham; Magda Kalai:Geraldine Moffatt; Chand:Earl Cameron; Hamal:John Miller.

#38:"Dangerous Secret"(3/12/66) w:Ralph Smart & Don Jonson; d:Stuart Burge
When a biologist disappears after discovering a deadly super-virus, Drake tracks him to France where he finds he's not the sole hunter.
cast-- Louise Garron:Elizabeth Shepherd; Colin Ashby:Lyndon Brook; Fenton:Derek Francis; Mather:John Brooking; Barbier:Reginald Barrat.

#39:"I Can Only Offer You Sherry"(3/19/66) w:Ralph Smart; d:George Pollock
When British oil reserves fall into enemy hands (that calls for Lava) Drake is sent to the Middle East to investigate a lady statistician at the British embassy suspected of yet another security leak (British Intelligence must resemble a screen-door in a sub-marine).
cast-- Jean Smith:Wendy Craig; Ma'Sund:Anthony Newlands; Nubar:Bernard Archard; Seghir:Henry Gilbert; police sgt.:Tony Jason.

#40:"The Hunting Party" (3/26/66) w:Phil Broadley d:Pat Jackson
Drake is still tracing security leaks...this time he don't mess around and goes RIGHT to the House of Lords!
cast-- Claudia Jordon:Moira Lister; Basil Jordon:Denholm Elliott; Max Dall:Edward Underdown; Rose:John Welsh; Edwards:Alan White; Lord Gandon:Mike Godfrey; Coleman:William Ingram; Peer:Oliver Johnston.

#41:"Two Birds With One Bullet" (4/2/66)
w:Jesse Lasky Jr. & Pat Silver d:Peter Yates
In a British Caribbean colony, a nationalist party with no hope of winning upcoming elections, plans to create a martyr by assassinating their own candidate (they'll put a few security leaks in 'im!).
cast-- Gen.Winlow:Geoffrey Keen; Pilar Lin:Lalia Goldoni; Dr.Shargis: Paul Curran; Singri Rhamin:John Woodvine; Aldo Shargis:Richard O'Sullivan.

#42:"I'm Afraid You Have the Wrong Number" (4/9/66 & 7/23/66)
w:Ralph Smart d:George Pollock
If Drake isn't plugging security leaks, he's "using himself as bait"; the target this time is a British spy who has betrayed his chief of operations.
cast-- Capt.Schulman:Paul Eddington; Leamie:Jeanne Roody; Leontine:Guy Deghy; Aurel:John Cazabon; Stoian:Frederic Abbott; Stamifast:Vincent Harding.

#43:"The Man With the Foot" (4/16/66) w:Ray Bowers d:Jeremy Summers
Drake is forced into a hasty vacation when a freelance agent named Solby uncovers the valuable secret of John Drake's identity.
cast-- Solby:Hugh McDermott; Derringham:Bernard Lee; Monekton:Robert Urquhart; Gomez:Paul Curran; Isobel Black.

#44:"The Paper Chase"(4/23/66) w:Phil Broadley & Ralph Smart; d:Pat McGoohan!
Drake tranes a stolen file of confidential documents to a small-time actor who has a weakness for gambling.
cast-- Nandina:Joan Greenwood; Eddie Gelb:Kenneth Warren; Tamasio:Aubrey Morris; Lagrede:Ferdy Mayne; Gordon Symonds:Simon Lack; Joe:Peter Swanwick; Frankie:Peter Stephens; Sam:Oliver MacGreevy.

#45:"Hot-So-Jolly Roger" (4/30/66) w:Tony Williamson d:Don Chaffey
When a contact is killed while working at an illegal radio station (Radio Jolly Roger), Drake joins the staff as a des-jay to investigate.
cast-- Marlo Janson:Edwin Richfield; Corrigan:Wilfred Lawson; Linda Janson:Lisa Daniely; Susan Wade:Patsy Ann Noble; Mullins:Andrew Faulds; Summers:Jon Rollason; Andrews:Christopher Sandford.

#46? #46 & 47?:"Kreshni" (1968; shown on ABC:12/31/69) 93 min. Color.
w:Noman Hudis d:Mike Truman & Peter Yates
Drake is sent to Japan to combat a deadly sect of assassins operating from an off-shore island base. This British TV movie was supposedly filmed as a pilot for a new color season of "Secret Agent".
cast-- Ako Nakamura & Miki:Toko Fani; Rosemary:Amanda Barrie; Richard: Ken Griffith; controller:George Coulouris!; Pauline:Maxine Audey.

HARLAN ELLISON
TV INDEX

The information here is largely compiled from "HARLAN ELLISON: A BIBLIOGRAPHICAL CHECKLIST" published in 1973 (now out of print).
The pseudonym "Cordwainer Bird" was used when Harlan Ellison was extremely dissatisfied with how his script had been changed when filmed. It was his way of saying that the script was now for the birds.

ROUTE 66-(1/18/63) - "A Gift For A Warrior" - Based on Ellison's story "No Fourth Commandment" - Teleplay by Larry Marcus

RIPCORD-(1/29/63) - "Where Do The Elephants Go To Die?"

BURKE'S LAW - (10/25/63) - "Who Killed Alex Debbs?"

BURKE'S LAW - (12/6/63) - "Who Killed Purity Mather?"

BURKE'S LAW - (3/13/64) - "Who Killed Andy Zygmunt?"

BURKE'S LAW - (5/8/64) - "Who Killed 1/2 of Glory Lee?"

OUTER LIMITS - (9/19/64) - "Soldier"

VOYAGE TO THE BOTTOM OF THE SEA - (10/12/64) - "The Price of Doom"
Screen credit given to Cordwainer Bird.
Based on his short story "Mealtime" which was also adapted by E.C. Comics as "Upheaval" in WEIRD SCIENCE-FANTASY #24.

OUTER LIMITS - (10/17/64) - "Demon With A Glass Hand"
Selected as the Outstanding Script in the category of Television Anthology (1964/65 season) by the Writers Guild of America.

ALFRED HITCHCOCK PRESENTS - (12/21/64) - "Memo From Purgatory"

THE MAN FROM U.N.C.L.E. - (9/23/66) - "The Sort Of Do-It-Yourself Dreadful Affair"

THE MAN FROM U.N.C.L.E. - (2/24/67) - "The Pieces Of Fate Affair"

STAR TREK - (4/6/67) - "The City On The Edge Of Forever"

CIMARRON STRIP - (1/25/68) - "Knife In The Darkness"

THE FLYING NUN - (4/11/68) - "You Can't Get There From Here"
Screen credit given to Cordwainer Bird.

THE YOUNG LAWYERS - (3/10/71) - "The Whimper of Whipped Dogs"

THE STARLOST - (Syndicated-1973) - "Phoenix Without Ashes" (first episode of series was rewritten from his script. He also created the series).
Screen credit given to Cordwainer Bird.

And that's the big finish, or wotever. Till next time, send me your questions on comics & TV & movies & pulps & stuff, your suggestions for comic and TV indexes, Hall of Fame nominations, TV theme lyrics you'd like to hear again, plus a sprinkling of postage stamps (if you feel like it), PLUS additions/corrections/comments to ME:

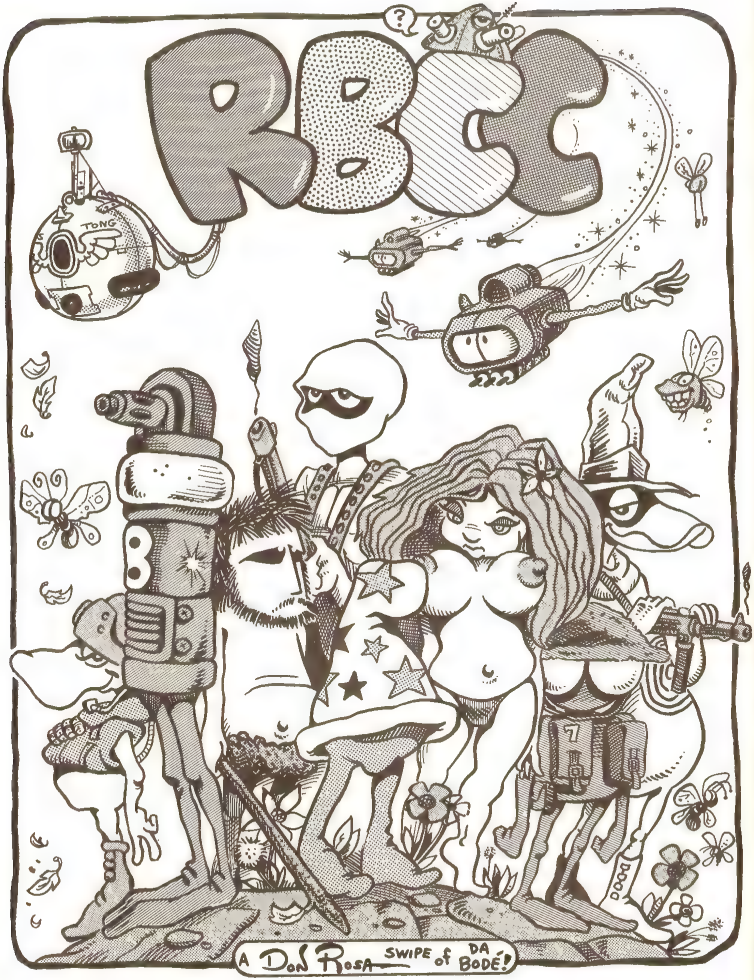
KENO DON ROSA - RECC IC; LOL2 DuPont Circle, Sherwood Apts.#LOL; Louisville, KY; 40207

TRIVIA-TRIVIA-TRIVIA-TRIVIA-TRIVIA-TRIVIA-TRIVIA-TRIVIA-TRIVIA

How about a Trivia Query? (No, that wasn't it, clown!) I'm so hot on TV themes right now, we'll try some of those. Two of my favorite themes happen to be westerns; let's see who can be the first person to send me the correct (ABSOLUTELY correct!) lyrics to the themes of the two series that began "Who is the tall dark stranger there?" and "Back when the West was very young...". And if any smart-allock thinks that's too easy, he can tell me what Lucas McCain's late wife's maiden name was! Nyah-nyah! OK?

Be seeing you...

Don Rosa


RBCC
TONG
A Don Rosa SWIPE of DA BODÉ!

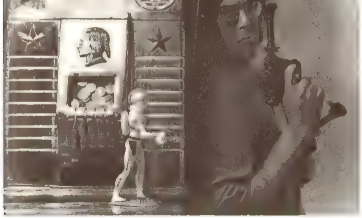
ARTIST PROFILE

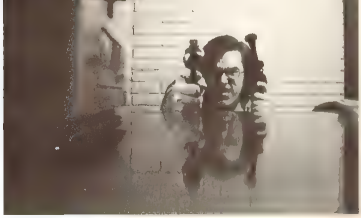
DON ROSA

My life and times shouldn't make very interesting reading. Once upon a time, a quarter of a century ago, I got borned, red hair and all. The glasses came a bit later, I believe as a result of sitting too near Howdy Doody and Winky Dink. I had two parents...and one sibling (a sister by profession) who was eleven years my senior and who read funny books. Ergo, from the moment I was brought home from the hospital, I was surrounded by comics...stacks of comics! And during the next 10 years I aged a corresponding number of same, reading Dells (my favorites were Duck comics by that good artist, and "Little Lulu's") and watching TV (as I said, a tad too near the set; I recall they first noticed I needed specs by the greasy nose-prints on the screen). Also during this time, I drew many dozens of comic strip novels up to 365 panels long (using old calander record-ledgers) few of which anyone other than myself has ever seen. It seems that due to my extremely early exposure to comic books, I "outgrew" them on the first intellectual level at a young age, about 10, when most lil' kids are just getting interested in the things...and I got rid of the whole bunch. Later on, around 1963, after I achieved the 2nd intellectual level, I began reading the "Superman Family" comics (a series and time I still greatly admire), and around 1968 I discovered comics fandom and collecting everything else. No, I'm not kidding - everything other than Archie's, Love or Funny-Animals besides Dell's. Collecting in this scatter-brained manner prevents me from ever affording a really outstanding collection of anything...I still have relatively little in the way of pre-1948 comics. But that suits me--the quality of art & story of the "Golden Age" doesn't appeal to me, and I'm quite happy to concentrate on the last 30 years. Besides, I have such a fervent love and insatiable lust for comics-the lovely, pure art-form of comic books--that I'd infinitely rather have 3 or 4 thousand Dells or D.C.s or Atlas in "Good" condition than a "mint" Action #1. Actually, I think I'd rather have a mere few hundred other newer comics than something like Action #1, since Action #1 would mean little to me personally...and having no plans of ever selling a single one of my comics, their "value" means little to me.

ABOVE: Don Rosa discusses I.C. questions with two of his consultants.

But I'm getting ahead of myself, I finally made it through grade school, high school and college, procuring a Bachelor of Science degree in civil engineering...and all the while working on the various and sundry school papers as editorial cartoonist. However, being the chronically facetious and terminally silly person I am, political or editorial matters never really interested me, even though many of my cartoons were nationally syndicated and some fools referred to me as the foremost college cartoonist. No, I didn't care much for that college stuff until I did something during my junior year of college, a daily strip which is one of the very few





EPISODE 9
BY THE TOOTHED DEMONS OF THE WESTERN SEA, THAT VESSEL HAS NO SAIL, YET IT MOVES WITH THE SPEED OF A WINGED HARPY!
ITS COURSE IS FIXED TO RAM US!
CORSAIRS!!!
YOU MEAN PIRATES, CAPTAIN?
YES, YOU NINNY! SPARTAN! UNSHEATH YOUR SWORD! DEFEND MY SHIP!
WHO, ME?
WHAT SEEMS TO BE THE DIFFICULTY?
YOUR IGNORANCE IS APPALLING. THE SWIFT BLACK SHIP HOLDS PIRATES! HERE. TAKE THIS SWORD!
EPISODE 10
INTERESTING DESIGN BUT SLOVENLY TOOLED...
BY HADES! THE PIRATES HAVE ALTERED THEIR BEARING!
THEY INTEND TO BOARD! ONE SPARTAN AND AN ATHENIAN FOP AGAINST 50 HARDENED FREEBOOTERS! ... AND THERE'LL BE NO AID FROM THIS FLEA-BITTEN CREW!
-AND WE CARRY ONLY SPONGES AND CHEAP WINE IN THE HOLD! WE'RE DOOMED!
I AM CAPTAIN MITHRADATES ANTIGONUS OF CILICIA! STAND TO, SURRENDER OR DIE!!!
EPISODE 11
COWARDLY MERCHANTMAN. PREPARE TO MEET THE SHADES OF HADES!
FOR THE HONOR OF ATHENA'S WHITE HELMET!!
BY THE BLOOD-RED SPEAR OF ARES!!
EPISODE 12
μὰ Δία! THAT WAS MY FINEST TUNIC, YOU FOUL SCUM!
IT SEEMS PIRATE BLADES ARE FORGED BY WOMEN!
KLIP
KLIP
CAPTAIN ANTIGONUS! THIS ?κάμπος? OF A MERCHANT CARRIES ONLY SPONGES AND CHEAP WINE! NO GOLD! NO PERFUMES! NO AMBER! NO SILVER! NOTHING!!
I DROPPED MY FIBULA...

things I've ever done that I'm genuinely proud of, "The Pertwillaby Papers." But every mother loves her child.. and with those very words the editor dropped me from the staff due to the inane and pointless quality of "P.P." Few people at college seemed to care for "P.P.", not being able to comprehend why a supposedly mature college-man would waste his time drawing a strip that had no political satire, social relevance or dirty words. So for the remainder of my time at college, I did little other than winning and subsequently running the annual Trivia Bowl.

At any rate, I finally got out of school, decided the last thing I wanted to be was something as dry and unimaginative as an engineer, and went to work as an assistant construction laborer for the small family tile and terrazzo company. "Unfortunately" moron labor is greatly overpaid due to union extortion tactics, thus I am robbed of any initiative to find lower-paying work as a cartoonist or media-critic or wot-not. Besides, I found that I can rise at 6:30, put in my 8 hours of well-paid labor, take a 3 hour nap till around 8 P.M. and then unleash my creative juices till 3:30 a.m. each night on RBCC or TBG matters.

On the subject of this "fan activity", if you're an RBCC subscriber of about 3 years, and of TBG for about 1 1/2, you've seen most of the extent of my work. Taking over Ray Miller's I.C. was a fantastic opportunity for me; it's an outlet for my imagination and creativity, and puts me in contact with so many, many fans of so many, many varied aspects of the glorious world of fantasy. I cannot emphasize enough how much I value the readers who are thoughtful enough to stimulate me with their questions or fascinate me with their comments. I thank you one & all.

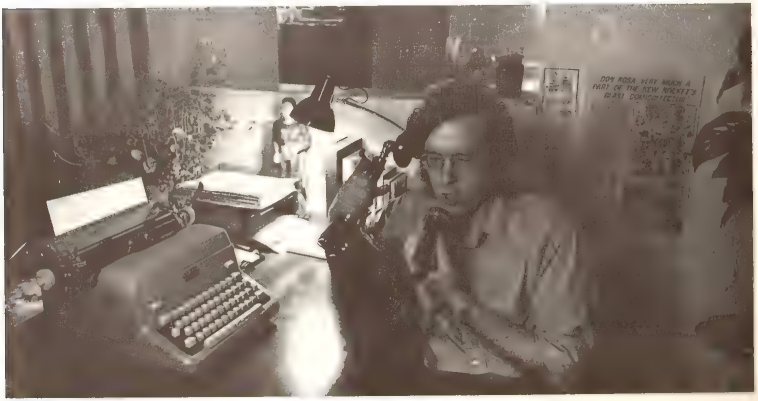
As for my personal opinions about modern comic fandom- I try not to put much editorializing in I.C. where I don't feel it belongs (though I know a lot of it slips through, nonetheless). Like a lot of folks, I am very distressed by the emphasis on $ that now dominates fandom. I'm personally quite convinced that this has been caused, at least in part, by the "PRICE GUIDE". An ANNUAL "PRICE GUIDE" does NOT serve the FAN...it only facilitates the less scrupulous dealers' manipulation of the market, and enables the public to misunderstand the point of the hobby as well as the proper use of the GUIDE (as evidenced by the fact that casual flea-market dealers, who used to sell a $5 comic for 10¢, now sell a $5 comic for $10). I've also witnessed an entire generation of new collectors who, because of the "event" of an annual "PRICE GUIDE" as well as other $ minded aspects of this hobby, seem to be convinced that $ is the point of the hobby! They accept the "PRICE GUIDE" value as hard fact instead of opinion; they allow themselves to be controlled by the dealers, when it should be entirely the OTHER WAY AROUND. No dealer can argue any longer about this "rule of supply and demand" now that they've exposed themselves with this disgusting HOWARD THE DUCK #1 scandal. At any rate, a polite letter on this subject to the compiler of the "PRICE GUIDE" did nothing other than precipitating the removal of all vestige of my name from the acknowledgments; while I can't really object to having my name removed from a work that I object to in principle, I do see that such is the price of good ol' righteous indignation.

My only reaction to all this is probably pretty idiotic, I suppose. But I flatly refuse to make a single penny profit off of my hobbies! I've gone out of my way to insure that I either just break even or LOSE money on my fan activities. Now this doesn't for a moment mean that I dislike seeing honest, fair dealers make an honest, fair profit off my hobby -- I just hope that a few people might sometime see the way I approach it, and realize that the SOLE point of the hobby is the intellectual pleasure one derives from it - not how much one's collection is "worth" by an annual "PRICE GUIDE", or what sort of profit one can make off his fellow collectors by buying three copies of HOWARD THE DUCK #9. Now you see how depressing this all is, and why I prefer not to laden I.C. with it!

So that's all I can imagine anyone would care to hear of my life and opinions - in fact probably a bit MORE. All I can say in closing is that I hope that anything I draw or write within this hobby-fandom will be enjoyed by those whose interests I share in the realms of Imagination.

Don Rosa

THE STRIPS ON THE OPPOSITE PAGE ARE FROM A NEVER COMPLETED STORY DONE BY DON A COUPLE YEARS AGO. IT'S CALLED "PHALANX" AND ENDED FOREVER ON THIS CLIFFHANGER.



COMICS COMMENTARY

BY JAMES VAN HISE

I received the following letter on my first installment of COMICS COMMENTARY and I feel it raises some interesting points which are worth dealing with.

Dear Mr. Van Hise,

I am glad to see that you've finally decided to concentrate some of your thinking on comic books in general. It is most certainly a step in the right direction. A direction that has been lacking. The content of the initial column, however, left much to be desired.

It seems that you have some rather ill-conceived notions as to what comics should be. A comic book is and always has been designed for a younger reader. Deviations, of course, are always the exception. Such strips as GREEN LANTERN/GREEN ARROW, WARLOCK, Englehart's DR. STRANGE, and certain elements of other books were directed to a more adult audience. These strips were discontinued for various reasons, the most crucial being the loss of artists and writers for the strip and the drop in sales among the comic buying public. Let's face it, the creative people are losing touch with the public. When a comics artist or writer starts to direct his style to his 25-year-old pals he will eventually lose interest in what he is doing. He will then direct his most creative energies in other fields or simply abandoning comics entirely. Neal Adams, Frank Brunner, Jim Starlin and now Steve Englehart are leaving or have left the comics entirely behind them. They have instead turned their talents to advertising and fandom (who loves them for it).

You say that comics aren't as good as they used to be. Yet when were they the best? As far as I can remember, the "Good Old Days" never were. I often look into some of my comics from the 60s and glance at the Direct Currents page or the Bullpen Bulletins and realize how everything back then (generally) stunk. Do you consider yourself one of those that think that the fare being offered on T.V. is getting worser? If so, you've surely seen Don Rosa's infamous old season's schedule on T.V. Truthfully, when would you rather live? With Kinoscope or Chromacolor II?

The fare being offered in comic books is generally better than ten years ago. What do you regard as being "good"?

The thing that really peeves me about your editorial was your blasting of D.C. for raising its prices. How hypocritical! How long ago did you last raise YOUR prices? The last time you raised your prices was for 20% while DC's rise was for only 16.5%. So what are you complaining about?

Why don't you offer more constructive criticism instead of petty mud-slinging. Fandom can make more of an impact on the companies if they can assume a proper role in the comic industry's audience. A lot more can be accomplished through buying habits and constructive, critical analysis than everyone climbing on top of their soap boxes attempting to be heard. Remember, if comics fold, how do you expect to survive?

Jim Hogan
14151 Mayfield
Detroit, Michigan 48205

First off, I don't expect comics to fold nor did I every say that everything was junk, just most of it. The companies do show that they can turn out quality when they put their minds to it. Marvel's JOHN CARTER comic is excellent, and although one could criticize the pretty commonplace stories it would be missing the point because mindless adventure is exactly what Burroughs wrote and it was great stuff.

Since I began collecting in 1963 I've seen comics go through ups and downs. Right now they are really in a down. In 1963 they were great (F.F., Spider-Man, Thor, X-Men, Avengers, Adam Strange) and improving. They peaked about 1965 and started down. They started up again around 1969 (GL/GA, Dr. Strange, Adams' X-Men and many other Neal Adams comics & stories) and then started slumping again when artists like Wrightson and Adams largely pulled out of comics, the lifeblood really fading when Brunner left Dr. Strange. When Starlin was doing WARLOCK it was about the only consistently good comic being published and now even that is gone. There are signs of a turn for the best in recent issues of SAVAGE SWORD OF CONAN, JOHN CARTER and SHADE. But not only do these comics have to last, they must be increased by having other quality titles join them. The fact that comics are primarily aimed at younger readers does not preclude any hope of quality as some of the best selling comics could also be appreciated by the older comic fan (i.e. the early years of the F.F. and the Ditko years of Spider-Man). Roy Thomas claims to the contrary not withstanding, comics have fallen into a formula, especially most of the Marvels. CONAN was something very different from the average comic fare for its first couple years, but now each issue of the color comic is virtually identical with the issue before, and the dull artwork doesn't help it any. SAVAGE SWORD OF CONAN shows far more care taken with the Conan character and with artists like Alfredo Alcala inking Buscema the art is seldom dull.

I would never have drawn a parallel between D.C.'s price hike and mine, but since you have I'll show you why mine does show theirs up. When has a comic company ever raised their prices and then said, "Since we have to raise our prices we'll work harder and give you more for your money to make up for it?" Since I last raised my subscription rates (Sept. 1976) I have increased the amount of brand new art in each RBCC to fifty to one hundred percent more than there had been prior to my price increase. I rest my case.

Those comic artists which have largely left comics (Adams, Brunner, Wrightson, etc) have not done so out of boredom so much as they have because they can make more money in other fields. Adams does covers for D.C. now but you can bet that he's paid top dollar for those covers as it isn't just coincidence that since D.C.

started publishing their one dollar color comics that Neal Adams has done the covers for nearly all of them, although part of that reason is also to try and stimulate the sales on a rather expensive product.

There were many "Good Old Days" in comics.. They were the late thirties and early forties, the early fifties, and then the other periods I described above. There were always dry periods and always some quality books even then, it's just that during those dry periods, like now, there were many titles but little real quality.

But on to other subjects...

D.C. sent me a copy of the new LIMITED COLLECTOR'S EDITION series which reprints the 4-part R'as Al Ghul series. I would have bought one anyway although if I hadn't been sent one for review I probably wouldn't have sat down and reread it, and thus not come to the conclusions which I have. Those conclusions? That this series of stories just wasn't as good as I recalled. The stories were largely rather average and all too often things happened too conveniently for our heroes. Plus, the Adams art isn't as strong as that in other comics of the time, even if we limit ourselves to Batman. D.C. will also soon reprint "Night of the Reaper" from BATMAN #237, which is another story which is good but not great. Far better stories with Batman from the standpoints of both story and art appeared in BATMAN #255 ("Moon of the Wolf") #251 ("The Joker's Five-Way Revenge" which for the first time in about 30 years presented the Joker as he had been originally, as a ruthless criminal instead of a weird crook), the three Man-Bat tales in DETECTIVE #400, 402 & 407, the Batman meets Enemy Ace story in DETECTIVE #404, "A Vow From The Grave" in #410 and especially "Red Water Crimson Death" in BRAVE & BOLD #93 (which is excellent O'Neil and pure Adams).

Switching over to Marvel Comics now, I've been wondering when THE ETERNALS was going to involve one or more of the other Marvel characters since the concept of the book encompasses the entire planet and even had the city of New York invaded in the early issues. Maybe Kirby doesn't want to involve other Marvel heroes but to do that makes it very difficult to accept it as part of the Marvel universe (and they have said that it is part of it). Recent issues have brought in the Hulk but it's not the real Hulk, only a cosmically charged robot. I think that this is another example of Kirby being given too much control on his books, that he should at least have a story editor and advisor.

The latest issue of ESQUIRE (cover dated June) has a long article on Frank Frazetta. It reprints several of his color paintings and takes the reader on a journey of Frazetta's home. Unlike other recent interview which went on at length without really getting into the basics of his art, this article examines the primitive appeal of Frazetta's paintings and where he's really coming from with his style and approach. It discusses his realistic approach to fantasy through a raw emotional interpretation of a scene. Thus a scene might lack certain technical details because if one were to actually see that scene in real life the first impression would be an emotional one which would take in the larger aspects of the image and not the minor details. The article goes on to discuss how Frazetta made his popularity without being recognized by the fine art critics, etc. One of the most amazing parts of the piece is when it recounts how Dino DeLaurentiis begged Frazetta to do the poster art for KING KONG, even though Frazetta had refused because Dino wouldn't let Frazetta do it his own way. It's a marvelous story and the whole article has a lot of interesting new information.

The latest issue of the COMIC READER had a surprising bit of news concerning "The Spirit" TV movie. Two years ago in RBCC #119 I printed an article announcing that William Friedkin would direct a made for TV movie about the Spirit. Yes, Will Eisner's Spirit. Nothing had been heard about this project for quite some time (and some people even questioned the validity of my article) but the latest TCR announced that the project is finally rolling and that the screenplay will be written by Harlan Ellison. If the project sounded good before, it sounds even better now. It's good to know that this project isn't dead and that it is in the hands of people who might do something really extraordinary with it.

I mentioned briefly Marvel's JOHN CARTER comic. My praise may have sounded a little backhanded and I really didn't mean it to because the stories are very much in the Burroughs tradition and do imitate him well. The art on the first issue was very good but with the second issue it became superior, some of the most atmospheric comic art I have ever seen. It turned me on to this character all over again so that I sat down and reread the first three of Burroughs Mars novels and then read the tenth one which is the only one I hadn't read in that series during my own personal Burroughs boom ten years ago. Thanks to Marvel's JOHN CARTER I rediscovered a writer I thought I had ceased to enjoy. Barsoom is fun once more.

2701 Maplewood Dr., Champaign, Ill 61820

IT USED TO BE (way back when, once upon a time, in Year One) that summer was a special time for girl watchers. Those of us (chauvinism aside for the nonce) who enjoyed oogling a well-turned calf and a nicely filled-out female form looked forward to summer as the swim suit season.

Those relatively innocent times are perhaps gone forever. These days women's fashions show most of the female form year 'round. Summer time is no longer quite so special. More significantly, the "new permissiveness" (when does it stop being "new"?) has spawned a spate of girlie magazines whose slick four-color photos give us a seemingly endless vista of girls to watch any time of the year. In their pages, the old innocence has departed altogether--along with swim suits, any semblance of modesty, and (to some of us) all of the erstwhile irresistible appeal of feminine beauty. (I don't mean to be prudish, and I don't think I am. But the bulk of the current crop of newsstand girlie mags display genitals with such clinical precision that the seductive allure of the female form is forfeit, and such zines have therefore all the charm of an illustrated textbook for gynecologists. Nothing else.)

It is in a somewhat nostalgic spirit, then, that I seize upon a summer issue of RB*CC to begin COMICOPIA's newest department: "The Girls of Comicopia." This department will devote itself affectionately to the lithesome lovelies of the comics and to those cartoonists who will doubtless be remembered for their pretty girls (as much as for any other accomplishment).

The criteria I'm using to select cartoonists (and their ladies) for this department are scarcely scientific. To qualify, a cartoonist must be renown for more than just faces of pretty girls. (It's the swim suit season, you'll recall --not the cosmetic counter.) Thus, Leonard Starr and, particularly, Alex Kotsky won't appear. The faces of their girls are indisputably beautiful, but the ladies appear in full figure too seldom. And if a girl or two of my own invention appear from time to time (as above, draped across the heading), it's not that I consider myself among the great cartoonists of pretty girls. No--I'm simply surrendering to a little shameless self-indulgence. And that unveils the real motivation for this department.

Bill Ward, celebrated for his pneumatic achievement in rendering "ladies," reveals a motive that doubtless justifies this department best:

"Why did I become a sexy girl artist you ask? My first day in art school, the instructor said, 'I suggest that you students concentrate on drawing what interests you the most...those who are animal lovers, draw animals; those who are sports lovers, draw athletes, etc.' Sooo," says

Ward, "from then on, I've drawn girls."

The Girls of Comicopia will feature cartoonists from other countries as well as the U.S., from comic books and strips, from the past and the present --two or three per installment. Let me begin in the present with HARVEY KURTZMAN, WILL ELDER and the girlie strip nonpareill, LITTLE ANNIE FANNIE.

From its beginning in October, 1962, ANNIE has been the most lavishly produced comic strip in the world--doubtless the envy of every girlie cartoonist worthy of the name. Fellow EC alum Elder paints ANNIE, following Kurtzman's copiously detailed notes and pencils (top left, first page), and the result is easily the most luscious cartoon sex symbol around. The voluptuousness of Annie's body is exceeded only by her Candide-like innocence; the combination is a perfect vehicle for Kurtzman's satire.

Another EC graduate, WALLY WOOD, has produced the only American comic strip to rival ANNIE. Wood's SALLY FORTH appears only in black-and-white, but Sally is every bit as innocent and sexy as Annie (right). The satire in SALLY is not as wide-ranging as in ANNIE; the military is the main subject, and parody is the chief method. But Sally is still the epitome of the Wood Woman--a worthy member of this particular hall

of fame. (More next time. And don't hesitate to submit a candidate or two or your own. I welcome the research.)

Theory of COMICS

ONE MEASURE of the over-all excellence of a comic strip is the extent to which each day's installment tells its story or its joke through a fusion, or a blending, of word and picture. If the sense of the words is dependent upon the pictures and vice versa, a strip has exploited the essential nature of the comic strip medium as fully as possible and is therefore an excellent example of a comic strip.

Not every day's installment of a strip will meet this criterion, of course. And even if word and picture are not entirely dependent upon one another in one day's installment, the combination of the verbal and the visual is still more satisfying than either would be separately. But the strip in which the verbal and the visual are mutually dependent most frequently is the "better" strip.

For reasons stemming from the differences in genre, the gag strip is likely to achieve this standard more frequently (and certainly more demonstrably) than is the continuity strip. The first test of a gag strip, after all, is whether or not it is funny. And both word and picture bend to that lone task with single-minded determination. Once the joke is successfully told, the gag strip's job is done. The task in the continuity strip is much more complex.

The notion of genre permits us to recognize that continuity strips are different from gag strips and to develop a special set of criteria for their evaluation--criteria appropriate to their different purposes and, in fact, based upon those purposes.

A continuity strip tells a story, and in that process, it must do a number of things. Among them, it must tell a credible story, carry it forward from day to day, building and maintaining suspense to do so, and develop the personalities of its characters in ways that contribute to both credibility and suspense. Strips that strive for an illusion of reality must do all of this realistically, in picture, in dialog, and in the events themselves. The excellence of a continuity strip is determined by the degree of success achieved in doing all of these things--or, at least, in doing one of them exceedingly well.

BUT THERE'S a built-in pitfall in continuity strips. The telling of a story often requires that the characters stand motionless for many panels during a week, talking to each other about the problem they face, developing its plot implications, clarifying the basic conflicts--all necessary for building suspense, the quality that carries the strip's story forward. There must be, in other words, scenes of "exposition"--scenes that explain.

In such situations, the only sense in which the words and the pictures are mutually dependent is that the pictures identify the speakers. And to apply only our criterion of verbal and visual mutual dependency to such strips is to ignore many of the things a continuity strip must do that a gag strip needn't bother with. (The concept of genre enables us to avoid this error.)

Exposition is a literary convention--belonging more to the world of words than to the world of pictures. A comic strip that surrenders to the temptation to be "talky" is more literary than graphic. It is, consequently, less of a comic strip --with its excessive verbiage, it has destroyed the delicate balance of word and picture that is the essence of the art of the comic strip.

The prevalent practice of dividing the labor of comic strip creation between a writer and an illustrator sometimes compounds this problem. The writer, whose story dictates to the illustrator, is inherently

a literary being, a verbal creature. And he sometimes writes more words than are necessary.

The same thing applies to comic books. When the words (in blocks of narrative or in dialog) take more space in a panel than the drawing, the writer has overpowered the illustrator. A creature of words, the writer has created a story too complex for the medium--or, more precisely, a story with too many twists, turns, and nuances to be given adequate graphic treatment in the limited space of a comic book. Yet if the writer is committed to such a story, it must be told, so the words are permitted their prominence in order to do what there isn't room for pictures to do.

CONAN provides a conspicuous example of a comic book in which words have assumed a disproportionately large share of the story-telling task. Roy Thomas' prose is literate--even poetic. The narrative that is essential to the verbal/visual blend telling the story is embellished and elaborated with metaphors and archane allusions. The words that make up this poetry are not vital to the developing storyline: they do not contribute to the meaning of the pictures. In effect, much of Thomas' fine prose is quite independent of the pictures.

This is not to say that Thomas' language contributes nothing to CONAN. As any novelist knows, word-pictures create atmosphere. And in the case of CONAN, the words--Thomas' metaphorical and antique language--create much of the sense of Conan's time and milieu. Clearly, without Thomas' prose, Conan would be living a different sort of life--and perhaps one that would not live as well in the minds of his readers. Still, substantial portions of the narrative in CONAN are quite independent of the pictures: the narrative tells a continuous story itself--without the pictures, which are thereby reduced to a sort of decorative embellishment of the prose, appendages added on but not interdependent with the words. CONAN is still a graphic story, but it is closer to the novel than to the comic strip, which, by definition, requires a visual/verbal blend.

At the same time, CONAN contains too many sequences of visual/verbal blending to be simply an illustrated novel--of the sort represented best perhaps by the Hastings House PRINCE VALIANT books or by last winter's NEA Christmas strip, AMERICA'S FIRST CHRISTMAS CANDLE. CONAN is scarcely in the same inferior class as CANDLE; but neither is CONAN the best example of the art of the comic strip.

COMIC BOOKS make extensive use of narrative that is more-or-less independent of picture because comic books have less space in which to tell their stories. In terms of emotional impact, a picture may be worth a thousand words. But if your objective is to get through an expository section of a story quickly or to rapidly establish a scene or to re-cap past events, words can do the job quicker than pictures--that is, in less space. Thus, extensive narrative in comic books is an expedient device--a sometimes necessary one, however much violence it may do to the essential character of the medium.

But we can still evaluate comic book creations by examining the extent of visual/verbal blend in them, looking for excessive verbiage--words that are nonessential or nonfunctional.

Will Eisner supplies a kind of guideline about how words should be used: he thinks of words and narrative as "sound track." Words in a strip are the equivalent of sound in a movie. Words that are not sounded (all the words not in the dialog of speech balloons) or are not the written substitutes for sound ("Splash," "Crash," etc.) are therefore suspect, and the story's need for them must be carefully examined. But dialog cannot escape scrutiny altogether: it must be kept to the essential minimum. And, on the other side of the coin, some narrative can be construed as the equivalent of sound track--a kind of musical background. (Some of Thomas' CONAN poetics arguably belongs in this category; but there is still much of his prose that is excessive.) The "Eisner guide-

'YEARS LATER, WHEN STUDYING FOR THE MINISTRY, I WAS WALKING HOME THROUGH THE SNOW AT CHRISTMASTIME.
THE CHRISTMAS TREES, THEIR ILLUMINATION SEEN DIMLY THROUGH THE CURTAINS OF THE BEACON HILL HOUSES, WERE PRETTY, BUT--
--THERE WAS SOMETHING LACKING. IT ELUDED ME AS I CONTINUED ON MY WAY HOME.'

IN AMERICA'S FIRST CHRISTMAS CANDLE, a seasonal strip offered last winter by NEA, the words bear an only incidental relationship to the pictures. While not guilty of verbal excess (strictly speaking), the strip does nothing to exploit the unique nature of the comic strip medium--and is, in fact, only marginally a comic strip at all.

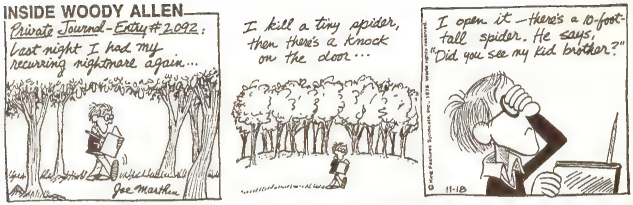
line" helps to pinpoint those areas in a strip which are most prone to fall victim to a writer's penchant for using words to do what an illustrator would have pictures do.

The MODESTY BLAISE and KERRY DRAKE strips below provide examples of nonfunctional prose --particularly when the words relate the action depicted in the pictures. Such verbal-graphic double exposures are signs of excessive wordiness. And that flaws the art of a medium that, by its very nature, seeks the most economical blend of word and picture.

While the danger of falling into this sort of snare seems greater when a strip is written by one man and drawn by another, it is by no means a foregone conclusion that writer-illustrator teams always take the plunge. Nor is the strip drawn and written by the same person necessarily, ipso facto, safe from the same kinds of blunders--or others involving verbal excesses. The tendancy towards talkiness is inherent in the continuity strip strip, whether drawn

MODESTY BLAISE
by PETER O'DONNELL
DAZED BY THE CRASH, THE DRIVER OF THE GETAWAY VAN FUMBLES THE DOOR OPEN — AND WILLIE GARVIN IS WAITING FOR HIM
'OPE TO GOD THE PRINCESS DIDN'T GET HURT IN THAT SHOOTING...
THREE OF 'EM INSIDE, ALLAHWD. BETTER TAKE 'EM FROM US ON THE ROCK
THIS DOORS OPEN
GET THE NEAREST CAR! SHOOT THE DRIVER IF YOU HAVE TO!
1947
MODESTY BLAISE
by PETER O'DONNELL
AS THE HOLD-UP MEN VAMP FROM THE SMASHED VAN, WILLIE GARVIN REACHES DOWN FROM ABOVE...
...THEN THRUSTS WITH HIS FOOT AGAINST THE VENTILATOR AND SHOOTS FEET-FIRST HEAD-FIRST AS THE THIRD MAN TURNS
ONLY A FEW SECONDS HAVE PASSED SINCE THE SHOT WAS FIRED, AND NOW THERE IS SUDDEN TURMOIL IN THE BANK
1948
CALL AN AMBULANCE — HURRY!
Dr. Shore pursues his quarry!
I SAW SOMETHING WHEN I SHOT! IT — NUTS! IT WAS A DEER!
Alfred Shepherd
SWISH! BUMEN
Kerry Drake
I THOUGHT IT WAS THE BOY AND THAT— AHHGGHN!
The man slips on a slick rock and falls into the swirling water!..

PETER O'DONNELL, who tells gripping stories several cuts above the average, sometimes seems to forget that MODESTY BLAISE the comic strip is not the same medium as MODESTY BLAISE the novel. In panel 1 of #1947, for instance, much of the narration tells us in words what in a comic strip could be more appropriately conveyed in pictures (had O'Donnell taken the necessary space). The narrative in panel 2 of #1948 gives us more information than we really need in order to understand the action--which the picture is quite adequate for. And the introductory prose for #1948 tells us exactly what the picture is portraying. Likewise, the last panel of KERRY DRAKE.


INSIDE WOODY ALLEN
Private Journal-Entry #2,092:
Last night I had my recurring nightmare again...
Joe Mathieu
I kill a tiny spider, then there's a knock on the door...
I open it—there's a 10-foot-tall spider. He says: "Did you see my kid brother?"
11-18

THE HUMOR in two new strips, INSIDE WOODY ALLEN (above) and HENNY (below), is so entirely verbal that the pictures contribute almost nothing to the meaning of the strips, to an understanding of the jokes.

and written by one man or a committee.

Gag strips are not immune from talkiness either, but they seem less subject to it because lengthy expository scenes are not often necessary and hence a verbal tendancy does not receive so much encouragement.

WIZARDS WASN'T—Ralph Bakshi's much touted ability as an innovative animator seems mostly just that: much touted. Beginning with pretensions to allegory, WIZARDS falls apart through sheer inconsistency. Evil is represented by Nazism and technology; good, by magic (Nature?). But the battle that is waged merely pits two kinds of technology against each other--modern and primitive. Since the Great Evil Weapon is a movie projector, the film's theme is oddly self-contradicting: it attacks mass media. As an animated feature, the film is similarly self-defeating technically. The acclaimed live action sequences are transparently attempts to accumulate footage without costly animation. Evidence of budget limitation crops up again when some sequences are used twice. Long panning scenes show off the impressive backgrounds, but there is too much of this in a film claiming "full animation." What animation remains is plodding ly uninspired. Despite the possibilities in magic, there is nothing even remotely approaching the conjuring scenes in Disney's THE SWORD AND THE STONE. The only wit in evidence is whatever remains of the much-borrowed-from Vaughn Bode--including a cynically humorous but anticlimactic conclusion. Mike Ploog's motionless "historical scenes" are the best things in the film. Sad verdict on an animated cartoon.

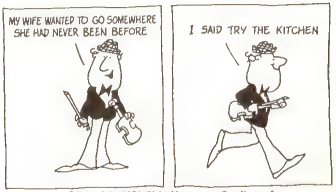
Nonetheless, the descendant of the old MUTT AND JEFF kind of strip that so often told a joke that was merely a verbal exchange is still with us. Witness--sorry to say--a good deal of B.C.

BUT B.C. ISN'T consistently as simply verbal as two of the newest gag strips: INSIDE WOODY ALLEN and HENNY. If the "art" of any medium consists of exploiting fully the unique character of that medium, then neither of these new strips is a work of comic strip art. I like Woody Allen's humor and Henny Youngman's, too, but both comedians market humor that is conspicuously verbal. Youngman, particularly, eschews anything resembling a sight-gag (the closest a comedian is likely to come to visual humor) in favor of his famed one-liners. The strip HENNY simply delivers the verbal one-liner in two panels. WOODY capitalizes on Allen's antic, off-beat world view--but, again, in almost wholly verbal terms. How can such strips be examples of the "art" of the comic strip when they are verbal rather than verbal/visual blends? They can't.

My insistence on verbal/visual blend in comic strips is somewhat exaggerated here to make my point. Clearly, words add to pictures--and pictures to words--in strips even where a perfect blending is not present. But for the sake of critical evaluation, we should look first for verbal/visual blend as a sign of excellence in practicing the art.

Where a blend is not possible (as it often isn't in continuity strips), we should look for balance. Even where it is impossible to achieve a blend of word and picture, it is possible to achieve a balance of word and picture--a verbal/graphic balance that compensates for the absence of verbal/visual blend wherever the latter must be sacrificed to the expository needs of story-telling. More about balance next time.

—HARV



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KEYHOLE, installment number 43.
Written by Gary Brown, 9423 SW 76th Street, Apt. W-11, Miami, Florida 33173.
Intended for the 136th issue of RBCC.
Logo art by Doug Potter.

# # # #

look into the happenings of an industry. The flaw, however, remains that much of the news is on an unofficial basis and done as a favor to the right editors.

So here comes DC and Mike Gold with a fancy title like Public Relations Director and I'll be damned if he doesn't handle the job very well. Not only does he display a close and interested relationship with comic books, but he does his job in perfect PR style. Not too flashy -- always taking the backseat to the company when possible. Impressive.

If you've stayed in touch with organized fandom as such, you'll already know that Gold has provided TCR and other fanzines with uptodate news whenever possible. He has jumped to the defense of certain people and principles in letter columns -- and has explained the corporate view whenever feathers get ruffled. And the nice thing about all this is that he has come across as a "fan" rather than a business representative "setting these nosey kids straight."

Gold has also set up a news and public relations service with the many dealers and comic shops around the country. Telling them when special projects would be released -- explaining such things as price increases and product delay -- and -- keeping DC on the minds of those who deal the comics.

Perhaps the most evident PR move by DC has been their release of the special oversized issue of BATMAN. They have taken the pains to carefully tell the buying public about the book. Full-page ads have been in all the DC books; Kahn devoted a full column to the book; and the company has even gone to a national promotion compaign to push the book.

In a letter to book reviewers on newspapers and magazines Gold included review copies of the special edition in hopes of further publicity. "We believe this book represents some of the finest work . the comic art medium has to offer," Gold states. "It is, for the comics field, a "novel-length" story: 76-pages, as opposed to the more traditional seventeen-page length in today's comics. For the first time in comics history, this book is being supported by a degree of national advertising - in publications like ROLLING STONE, indicative of the older type of reader this comic book is attracting: the college-aged reader, the science-fiction fan, and so on. Unlike most comics, this book will receive distribution in many bookstores as well as newsstands -- and it will be in these areas for a minimum of four months."

This is an approach that comics need. The proper push demonstrating the quality in the medium rather than the ridiculous "SHAZAM! COMICS SELL FOR $1,000" pap we've been subjected to for the last 15-years. It is time that someone took the effort to move those stacked racks of comic books out into the open and let people know they still exist. The only ones who can do this are the same people who produce the comic books. Comics are a big (although deflated) business and it's time they faced up to this and started popping their own buttons. If not...I'm sure I can leave that thought go unexamined.

So what we've had is a Public Relations Director getting his name and the name of his company on center stage. The fact that Gold is doing a good job or that he is accomplishing what DC intended is not big news. The fact that this hasn't been done before is. It's about time the industry hitched up its pants and went to work developing their business -- even if it is a small hitch.

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ODDS AND ENDS - Speaking of rumors...hee...here are some to fiddle in your head a while. Seriously, one of the most interesting stories lately has been about the sagging Jack Kirby books at Marvel. One report has Captain America selling a terrible 19% during the winter of 76-77. Now winter has traditionally been a poor sales time for comics--and this winter caused more than the normal number of problems with distribution and buyers getting to the stores. Bu the fact remains that even if I drew Captain America, it should sell more than 19% on the name of the character alone.

The main problem seems to be with the contractual stipulation that Jack write every book he draws. This has almost certainly put more pressure on the "King" who is known for his art and concepts, but not particularly his prose. Roy Thomas has been reported to be the new author/writer on Captain America and the book will undoubtedly get a new artist as well.

And all you LEGION OF SUPER-HEROES fans -- once the book goes to 60¢ there will be a special feature by fans dealing in Legion lore, history and information. Editor Paul Levitz is supposedly solicitating manuscripts for the feature.

1977 COMIC ART FAN AWARDS (for work dated 1976) - Nominating Ballot

* This is the nominating (first) ballot for the 16th Annual Comic Art Fan Awards, which will honor the best pro and fan work in the comics field. Only newsstand material dated 1976 or non-newsstand work copyrighted 1976 will be eligible for this year's awards.

* Any fan can vote in the CAFA balloting by filling in this official ballot or a legible copy of it. You do not have to vote in every category, but only ONE vote per category will be allowed. All votes must be based on work done in 1976 in order to be counted.

Because of ballot stuffing in the past, we must ask that you fill in all information requested below and SIGN your ballot. Any suspected duplications or multiple votes by an individual will not be tabulated. Send your completed ballot (or copy) to:

1977 Comic Art Fan Awards
c/o Don Fortier
P.O. Box 209
Kenner, LA 70063

Votes should be mailed in by JUNE 10, 1977.

* After the nominating ballots have been tallied, the ten nominees receiving the most votes will be placed on the CAFA Final Ballot (with space provided for write-in, abstain, or no award votes). The 1977 Final Ballot will appear in several fanzines, but is also available from D.F. by a written request (see address above). The results of the Final Ballot will determine the actual recipients of the 1977 CAFA awards.

* Although fans represent only a minority of the total comics readership, the CAFA awards are a means to recognize and encourage high quality in pro and fan publications. All fans are urged to make their opinions known and so demonstrate your support of excellence in the production of material read by fans.

* Thank you and happy voting, fellow fans!

Don Fortier, Acting Administrator CAFA
Mark Gasper and Ken Gale, Administrators

*(please fill in)
NAME and AGE

MAILING ADDRESS

SOURCE OF BALLOT

SIGNATURE

Vote only for 1976 material

(1) Best Pro Writer*

(2) Best Pro Penciller*

(3) Best Pro Inker*

(4) Best Pro Editor *

*based on pro work appearing widely on stands (We ask that you give consideration to those professionals whose workload prohibits time-consuming "epics", but who nevertheless have provided work of consistently high quality.)

(5) Favorite Comic Title
(newsstand or non-newsstand, b&w or color)

(6) Favorite Story of 1976

(any single comic story in 1 to 3 issues; give title and issue(s) containing story)

(7) Favorite Comics Character

(8) Favorite Group of Characters

(9) Favorite Non-Newsstand Comic

(comics publication not widely appearing on stands: zines with much pro art, underground comix, mail-order, reprinted pro material, etc.)

(10) Favorite Fanzine
(most of the contents must be the work of non-professionals/fans)

(11) Favorite Fan Writer
(amateur writer, editor, scripter of zine material or undergrounds, or letterhack.)

(12) Favorite Fan Artist
(based on spot illos, strips, or underground comic art, for work in zines or undergrounds)

Vote only for 1976 material

****

Note: Return ballot only to official address shown in column at left. The zine or other source of ballot must be shown, but you do not have to vote for that zine.

DELL COMICS ARE GOOD COMICS

WRITTEN by
Jeff Gorrell

SAY IT ISN'T SO, BUGS

The world used to be Bugs Bunny's own special toy and treat. Having a finely honed skill for taking advantage of out-of-the-ordinary situations and for extracting from them the most lucrative rewards, he did not care much for the standardized methods of achievement. Usually, he did not even care about achievement in any form.

To diligent, unimaginative, vaguely self-defeating Elmer Fudd, Bugs was a reminder of all the things he was not. Consequently, he sought to rid himself and others of that "wascally wabbit."

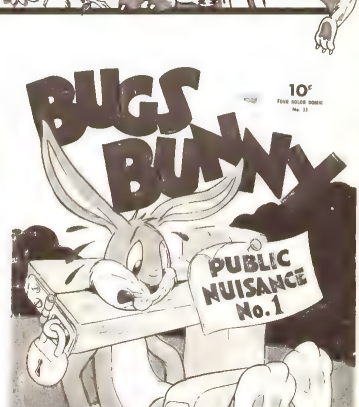
To people like Porky Pig, who are always worried about good public opinion, Bugs was something of an enigma. Porky learned early the lessons of how to get along with others by going through proper channels and being polite and self-effacing. He learned so well that he saw only the dangers of going against convention; Bugs, relying fully upon his power to handle new situations spontaneously, saw excitement.

In the second story in Porky Pig Four Color 48, for example, Bugs dives into the surf of the coast of an island without checking to see if any danger lurks. Porky, more circumspect than his flashy friend, calls to him to be cautious. Bugs tells him not to worry because he has the ability to handle any unforseen situation. "I've done it before; I can do it again," he says.

And he may be right, but I saw Bugs a few weeks ago--the first time in years, I must confess--and he was hardly recognizable in his 1976 Sunday newspaper sleekness. Instead of being a penniless rascal, an unrepentent no-good, he was a shop-keeper! There he stood like his old antagonist Elmer Fudd, being hassled by Sylvester Cat, who was indominatably mooching off Bugs in the same fashion that he used to mooch off Elmer. Que lastima! Thus is a noble soul broken.

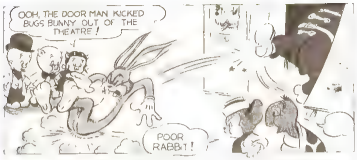
Well, how did Bugs come to this fallen state? Did he, like Jerry Rubin, grow up? I don't know. However, I can take you back to Bugs' earliest days so you can see how he used to be.

When he is introduced on the inside front cover of Looney Tunes #1 Bugs is described as a person who's "always playing pranks and jokes on all the other cartoon folks." And in his very first comic book story (adapted from one of his earliest cartoons) he makes a fool out of Fudd, the hunter. In the second story,



Bugs employs his wiles and stratagems to convince Elmer that he has a magic wand which will provide for all of Fudd's wishes.

A series of fantastic coincidences makes it seem as if the wand really has extraordinary powers, but what is most remarkable is that Bugs is not surprised at all. His self-confidence knows no bounds. Somehow, he knew that it would work; afterall, he is Bugs Bunny! Likewise, in the other story in the same issue, Bugs expresses one part of his philosophy of life: "What's



ABOVE: BUGS BUNNY BY WALT KELLY FROM LOONEY TUNES #4

the use of workin' when I can use my brains."

His brains may get him in trouble sometimes--actually, many times, but they are still his brains and he exults in the ways he can use them. By the time he appears in his own color comic (Four Color 33) Bugs has achieved the ultimate status in his chosen field.

Elmer: You're a disgwace to th' community, Bugs Bunny! You're a no-good loafer! You annoys people--and heckles people--and you steals cawwots, too!

Bugs: (self-satisfied) I'm a Bad Boy, ain't I, Elmer? I'm nothin' but a weepulsive wabbit, ain't I, Doc?

Elmer, who has labeled Bugs Public Nuisance #1, finds a way to get back at him by awarding the title to Hoppalong Casserole, the grasshopper. Bugs is so incensed by this slight (he was listed merely as an "also ran") that all his efforts are diverted toward recouping his title.

Although having the reputation for being a rascal and a nuisance may have some special outlaw-worship dividends, it also has its disadvantages--like having angry mobs of citizens out to get you, which happens a few times in Bugs' career. Most notably, this occurs in LT25. Bugs, who has overheard Porky and Petunia state that the culprit who has been stealing carrots from Victory Gardens in the neighborhood is bound to be caught soon, receives a special delivery letter which reads:

At last we have caught up with you, Bunny! You won't get away with what you've done. Tonight we strike!

Running off and trading his bike for a slick zoot suit disguise, Bugs finds that he is mistaken for Buck Bunny, "the toughest guy in Badtown." Just as he clears up his identity with the local hoods Buck Bunny comes by followed by a troop of vigilante farmers who think he is Bugs. Buck can't handle them, but then, neither could Bugs; he slips away without revealing his identity. Proud as he is of his ability, he knows when to back away from public outrage.

BELOW: BUGS BUNNY IN LOONEY TUNES #1

OH BOY HERE GOES NOTHIN!
THE RABBIT HUNTER TAKES CAREFUL AIM, BRACES HIMSELF AND PULLS BOTH TRIGGERS....
OH, YA GOT ME! PAL, YA GOT ME!
THIS LOOKS LIKE THE END- I CAN'T HOLD OUT MUCH LONGER. EVERYTHING IS GETTING DARK. I CAN'T- I CAN'T SEE!
DON'T LEAVE ME! IT'S GETTING DARK-DARKER GOODBYE PAL. GOODBYE.
GASPING AND GROANING BUGS BUNNY SINKS TO THE GROUND
MISTER WABBIT SAY SOMETHING! SPEAK TO ME!
I KILLED HIM! I KILLED HIM! I'M A MUR-HUR-DARER!

WIN SMITH'S BUGS BUNNY FROM LOONEY TUNES #1

Some explanation of how Bugs became the profligate ne'er-do-well is offered in LT 33. Bugs tells Porky and Petunia about his brother Slugs, an exact twin, who is really the one who does all those awful things. The story Bugs tells is heart-warming and softening; Porky and Petunia are quite moved by the account only to find at the end that his story is one of Bugs' magnificent jokes on them.

To capture the quintessential Bugs Bunny of the early 40's many artists were commissioned and many representative portraits produced, although it took some time before a definitive version came along. Chase Craig, Win Smith, Roger Armstrong, Walt Kelly, Ed Volke, Hal Bittner, even Carl Barks, and unnamed others contributed to the burgeoning lore of Bugs in his heyday. It is fitting, I believe, that Bugs was so hard to pin down on paper. Maybe it's a reflection of Bugs' uncapturable personality and his managing to remain uncaptured by conventions and social restrictions.

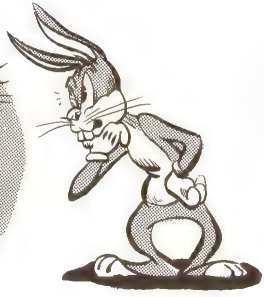
In taking a look at his many early incarnations we see Bugs in all his impertinence, shamelessness, self-indulgence, shrewdness, sloth, fickleness, impetuousity, and absurdity. Those reproduced on these pages speak better than anything else of his abilities and his many moods. Above all else he was a free spirit. That is the way he should be remembered.

REN MCCORMICK (1973)

FROM WHENCE HE CAME

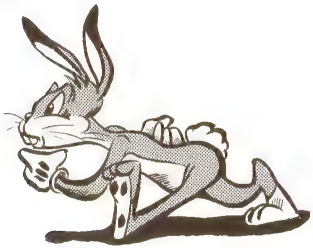
Bugs Bunny first appeared in the animated cartoons produced by the Warner Brothers Studio. This page features the various versions of that character as he appeared in the cartoons throughout the years, as interpreted here by fan artist Ken Mitchroney, one of animation's biggest fans!

BEN HARDAWAY
CARL DALTON
1939



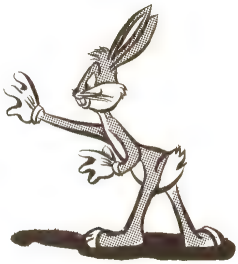
FRED(TEX)AVRY
1940

BOB CLAMPETT
(1945)



CHUCK JONES
1940

BOB MC KIMSON
(1950)

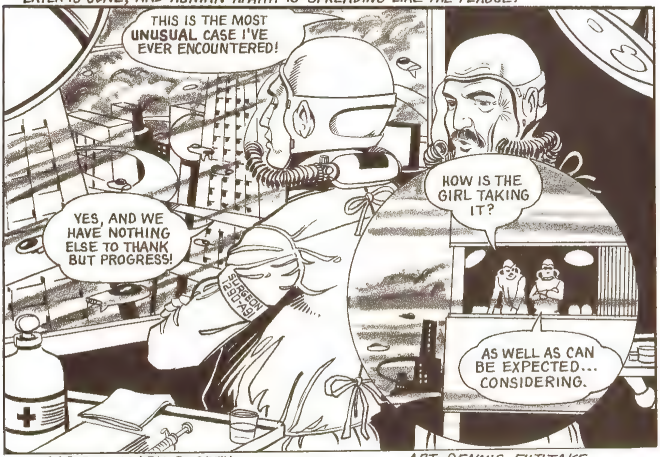


FRIZ FRELING
(1955)

CHUCK JONES
(1960)

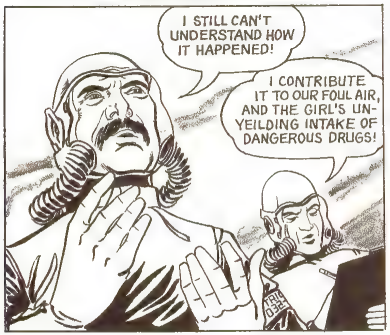
EVOLUTION!

TIME HAS STACKED HIGH THE YEARS COUNTING THEM DEEP INTO THE MID-2000 RANGE. SCIENCE HAS CONQUERED MANY OF THE DREAD DISEASES THAT ONCE DECAYED THE BODY OF MAN. BUT SCIENCE CAN ONLY DO SO MUCH. NO MATTER HOW ADVANCED, AS A FAR MORE POWERFUL AND DEADLY AND ROTTING BLIGHT EXISTS... MAN'S OWN UNDYING STUPIDITY. THE OXYGEN IS NOTHING MORE THAN GASEOUS FILTH, THE EARTH'S OZONE LAYER IS GONE, AND HUMAN APATHY IS SPREADING LIKE THE PLAGUE.

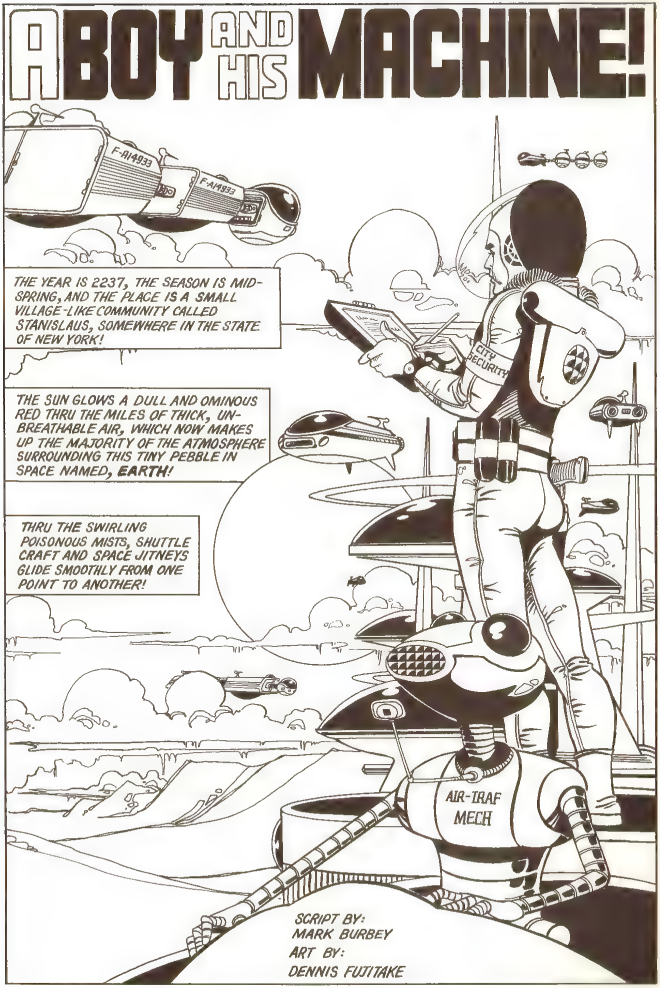

THIS IS THE MOST UNUSUAL CASE I'VE EVER ENCOUNTERED!
YES, AND WE HAVE NOTHING ELSE TO THANK BUT PROGRESS!
HOW IS THE GIRL TAKING IT?
AS WELL AS CAN BE EXPECTED... CONSIDERING.

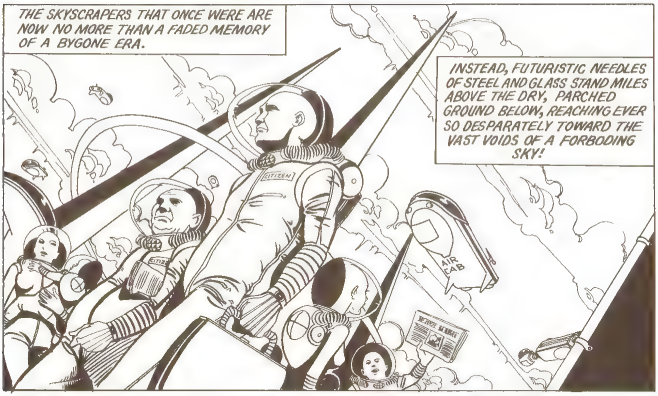
SCRIPT: MARK BURBEY

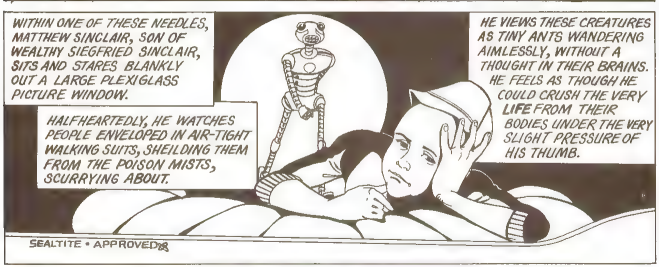
ART: DENNIS FUJITAKE

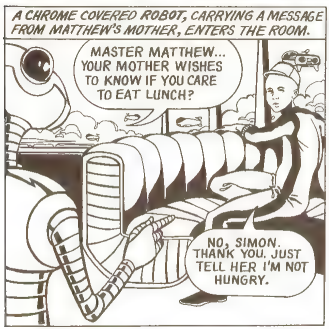

I STILL CAN'T UNDERSTAND HOW IT HAPPENED!
I CONTRIBUTE IT TO OUR FOUL AIR, AND THE GIRL'S UN-YEILDING INTAKE OF DANGEROUS DRUGS!

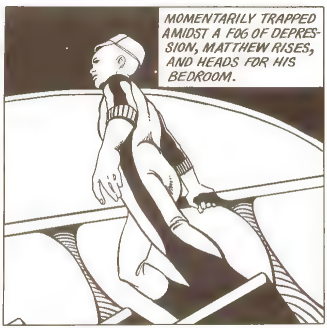
A BOY AND HIS MACHINE!

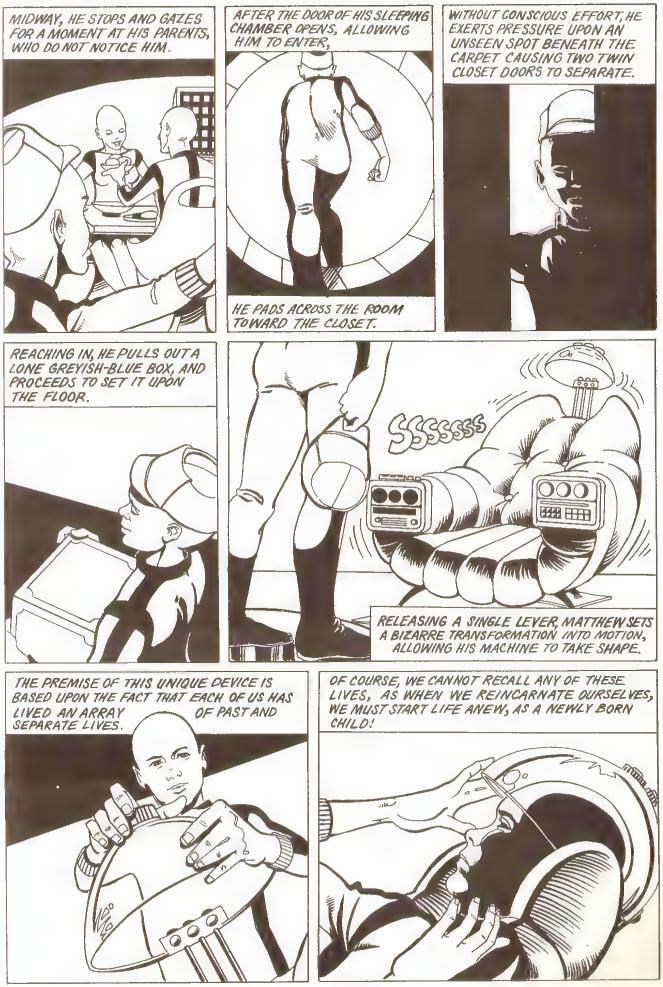

F-A14933
F-A14933
THE YEAR IS 2237, THE SEASON IS MID-SPRING, AND THE PLACE IS A SMALL VILLAGE-LIKE COMMUNITY CALLED STANISLAUS, SOMEWHERE IN THE STATE OF NEW YORK!
THE SUN GLOWS A DULL AND OMINOUS RED THRU THE MILES OF THICK, UN-BREATHABLE AIR, WHICH NOW MAKES UP THE MAJORITY OF THE ATMOSPHERE SURROUNDING THIS TINY PEBBLE IN SPACE NAMED, EARTH!
THRU THE SWIRLING POISONOUS MISTS, SHUTTLE CRAFT AND SPACE JITNEYS GLIDE SMOOTHLY FROM ONE POINT TO ANOTHER!
CITY SECURITY
AIR-TRAF MECH
SCRIPT BY:
MARK BURBEY
ART BY:
DENNIS FUJITAKE

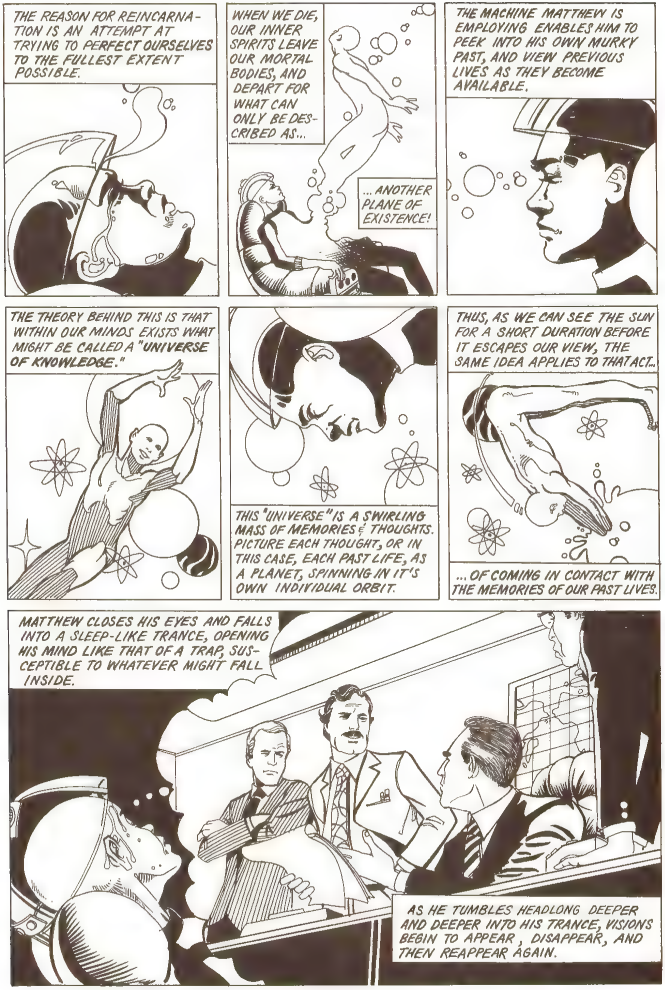

THE SKYSCRAPERS THAT ONCE WERE ARE NOW NO MORE THAN A FADED MEMORY OF A BYGONE ERA.
INSTEAD, FUTURISTIC NEEDLES OF STEEL AND GLASS STAND MILES ABOVE THE DRY, PARCHED GROUND BELOW, REACHING EVER SO DESPARATELY TOWARD THE VAST VOIDS OF A FORBODING SKY!


WITHIN ONE OF THESE NEEDLES, MATTHEW SINCLAIR, SON OF WEALTHY SIEGFRIED SINCLAIR, SITS AND STARES BLANKLY OUT A LARGE PLEXIGLASS PICTURE WINDOW.
HALFHEARTEDLY, HE WATCHES PEOPLE ENVELOPED IN AIR-TIGHT WALKING SUITS, SHEILDING THEM FROM THE POISON MISTS, SCURRYING ABOUT.
HE VIEWS THESE CREATURES AS TINY ANTS WANDERING AIMLESSLY, WITHOUT A THOUGHT IN THEIR BRAINS. HE FEELS AS THOUGH HE COULD CRUSH THE VERY LIFE FROM THEIR BODIES UNDER THE VERY SLIGHT PRESSURE OF HIS THUMB.
SEALTITE • APPROVED

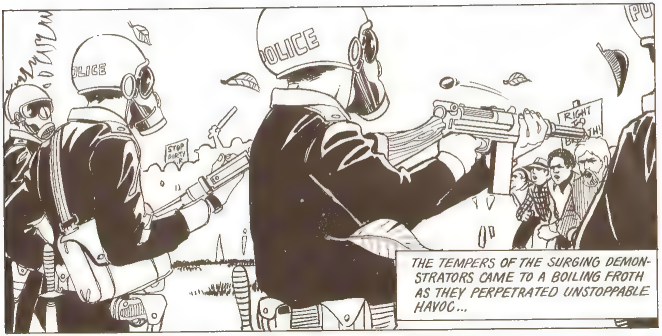

A CHROME COVERED ROBOT, CARRYING A MESSAGE FROM MATTHEW'S MOTHER, ENTERS THE ROOM.
MASTER MATTHEW... YOUR MOTHER WISHES TO KNOW IF YOU CARE TO EAT LUNCH?
NO, SIMON. THANK YOU. JUST TELL HER I'M NOT HUNGRY.

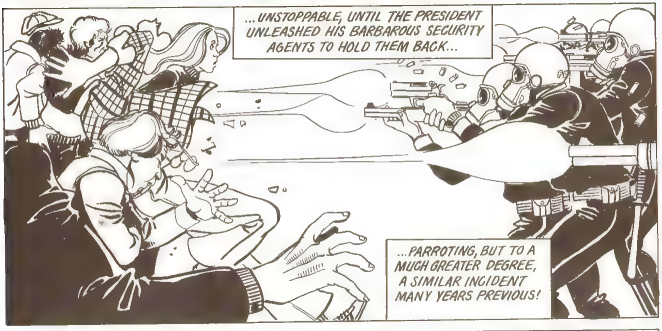

MOMENTARILY TRAPPED AMIDST A FOG OF DEPRESSION, MATTHEW RISES, AND HEADS FOR HIS BEDROOM.

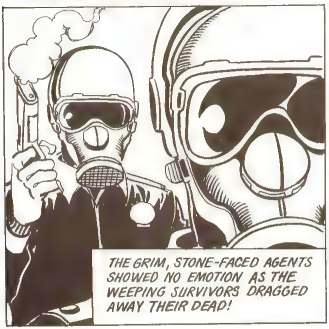

MIDWAY, HE STOPS AND GAZES FOR A MOMENT AT HIS PARENTS, WHO DO NOT NOTICE HIM.
AFTER THE DOOR OF HIS SLEEPING CHAMBER OPENS, ALLOWING HIM TO ENTER,
HE PADS ACROSS THE ROOM TOWARD THE CLOSET.
WITHOUT CONSCIOUS EFFORT, HE EXERTS PRESSURE UPON AN UNSEEN SPOT BENEATH THE CARPET CAUSING TWO TWIN CLOSET DOORS TO SEPARATE.
REACHING IN, HE PULLS OUT A LONE GREYISH-BLUE BOX, AND PROCEEDS TO SET IT UPON THE FLOOR.
SSSSSSS
RELEASING A SINGLE LEVER, MATTHEW SETS A BIZARRE TRANSFORMATION INTO MOTION, ALLOWING HIS MACHINE TO TAKE SHAPE.
THE PREMISE OF THIS UNIQUE DEVICE IS BASED UPON THE FACT THAT EACH OF US HAS LIVED AN ARRAY OF PAST AND SEPARATE LIVES.
OF COURSE, WE CANNOT RECALL ANY OF THESE LIVES, AS WHEN WE RE/INCARNATE OURSELVES, WE MUST START LIFE ANEW, AS A NEWLY BORN CHILD!


THE REASON FOR REINCARNATION IS AN ATTEMPT AT TRYING TO PERFECT OURSELVES TO THE FULLEST EXTENT POSSIBLE.
WHEN WE DIE, OUR INNER SPIRITS LEAVE OUR MORTAL BODIES, AND DEPART FOR WHAT CAN ONLY BE DESCRIBED AS...
... ANOTHER PLANE OF EXISTENCE!
THE MACHINE MATTHEW IS EMPLOYING ENABLES HIM TO PEEK INTO HIS OWN MURKY PAST, AND VIEW PREVIOUS LIVES AS THEY BECOME AVAILABLE.
THE THEORY BEHIND THIS IS THAT WITHIN OUR MINDS EXISTS WHAT MIGHT BE CALLED A "UNIVERSE OF KNOWLEDGE."
THIS "UNIVERSE" IS A SWIRLING MASS OF MEMORIES & THOUGHTS. PICTURE EACH THOUGHT, OR IN THIS CASE, EACH PAST LIFE, AS A PLANET, SPINNING IN IT'S OWN INDIVIDUAL ORBIT.
THUS, AS WE CAN SEE THE SUN FOR A SHORT DURATION BEFORE IT ESCAPES OUR VIEW, THE SAME IDEA APPLIES TO THAT ACT..
... OF COMING IN CONTACT WITH THE MEMORIES OF OUR PAST LIVES.
MATTHEW CLOSES HIS EYES AND FALLS INTO A SLEEP-LIKE TRANCE, OPENING HIS MIND LIKE THAT OF A TRAP, SUSCEPTIBLE TO WHATEVER MIGHT FALL INSIDE.
AS HE TUMBLES HEADLONG DEEPER AND DEEPER INTO HIS TRANCE, VISIONS BEGIN TO APPEAR, DISAPPEAR, AND THEN REAPPEAR AGAIN.

THE LIFE THAT MATTHEW IS, IN ESSENCE, RELIVING AT THIS POINT IS FOREIGN TO HIM. HE HAS SEEN MANY A PAST EXISTENCE, BUT THIS ONE IS NEW.
THE YEAR IS 1988. MATTHEW IS THE PRESIDENT OF AMERICA!
PRESIDENT, PLEASE, LISTEN TO WHAT I'M SAYING! IT'S FOR THE GOOD OF THE COUNTRY, THE ENTIRE WORLD!
WHO'S IN CHARGE HERE? YOU MIGHT MAKE ADVICE, BUT I MAKE THE DECISIONS! AND WHAT I SAY GOES!
BUT MR. PRESIDENT, YOU MUST SIGN THE ANTI-POLLUTION BILL! IT'S OUR LAST HOPE! YOU CAN'T SIDE WITH THE INDUSTRIALISTS!
WHO ARE YOU TO TELL ME WHAT I CAN'T DO? I'VE THOUGHT LONG AND HARD ON THIS, AND I'VE MADE UP MY MIND!
BESIDES, THERE'S ONLY ENOUGH FUNDING FOR ONE BILL. I MUST CHOOSE THE ONE I THINK BEST!
ARRANGE AN IMMEDIATE TIME FOR ME TO BROADCAST MY DECISION TO THE COUNTRY!
A SHORT WHILE LATER...
NO MORE WASTE
THIS IS YOUR PRESIDENT. I HAVE CHOSEN TO VETO THE ANTI-POLLUTION BILL, AND I HAVE SIGNED THE BILL ALLOWING THE FACTORIES AND PRODUCTION PLANTS TO REMAIN OPEN. I TRUST THAT YOU, THE CITIZENS OF THIS COUNTRY, WILL PEACEFULLY ABIDE BY MY DECISION.
AS HE COMPLETED HIS STATEMENT, THE MOB OF DEMONSTRATORS STARTED TO GET OUT OF HAND
IS HE MAD?
I CAN'T BELIEVE IT!
IT'S TIME WE TOOK ACTION!
WHAT DOES HE THINK HE'S DOING?
THE RAGE OF THE ASSEMBLAGE GREW INTO FURY, AND THE GROUP FORMED AS ONE AND BURST THRU THE FRONT GATES OF THE WHITE HOUSE!

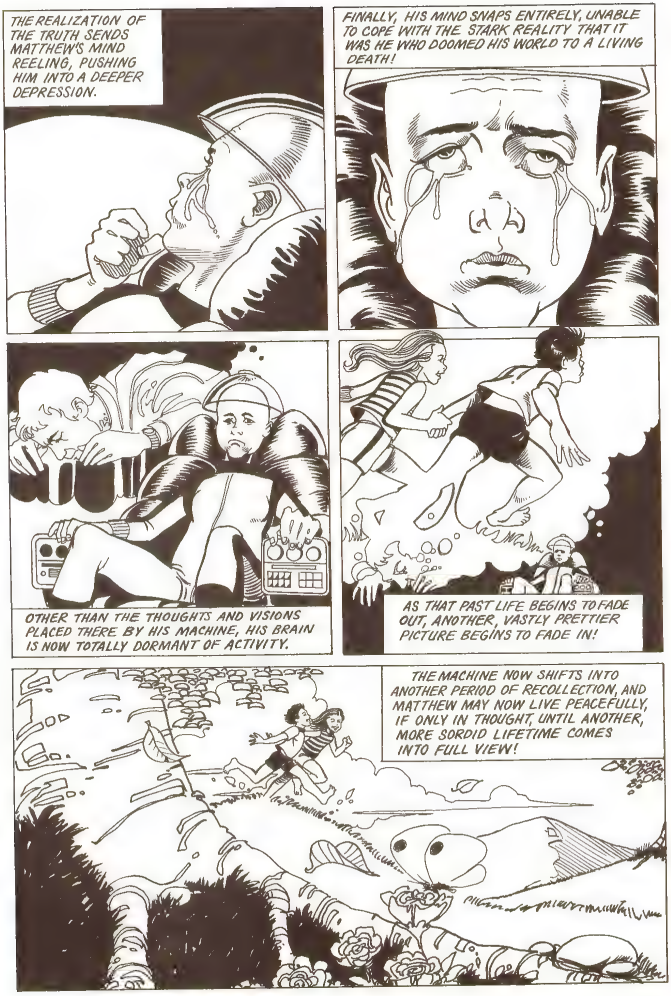

POLICE
POLICE
FIRE AT WILL!
RIGHT SO SOUTH!
THE TEMPERS OF THE SURGING DEMONSTRATORS CAME TO A BOILING FROTH AS THEY PERPETRATED UNSTOPPABLE HAVOC...


...UNSTOPPABLE, UNTIL THE PRESIDENT UNLEASHED HIS BARBAROUS SECURITY AGENTS TO HOLD THEM BACK...
...PARROTING, BUT TO A MUCH GREATER DEGREE, A SIMILAR INCIDENT MANY YEARS PREVIOUS!


THE GRIM, STONE-FACED AGENTS SHOWED NO EMOTION AS THE WEEPING SURVIVORS DRAGGED AWAY THEIR DEAD!

HANNERFIELD, YOU'RE MY SPOKESMAN. GO OUT THERE AND REINFORCE MY DECISION! AND TRY TO CALM THOSE KIDS DOWN!

BUT MR. PRESIDENT, IT'S NOT SAFE! I MIGHT GET HURT IF I GO OUT THERE! THOSE KIDS ARE LIKE ANIMALS!
YOU HEARD ME! GET OUT THERE!
PLEASE, ALL OF YOU, LISTEN TO ME! YOU'VE GOT TO GO HOME! THE PRESIDENT'S FIRM IN HIS DECISION! VIOLENCE NEVER SOLVES ANYTHING. YOU CAN TAKE UP YOUR COMPLAINTS WITH THE GRIEVANCES COMMITTEE!
SUDDENLY...
NOW PLEASE, YOU MUST...
POW
...A BULLET SEEMINGLY OUT OF NOWHERE...
...STRIKES HANNERFIELD IN THE THROAT...
...KILLING HIM...
...INSTANTLY!


THE REALIZATION OF THE TRUTH SENDS MATTHEW'S MIND REELING, PUSHING HIM INTO A DEEPER DEPRESSION.
FINALLY, HIS MIND SNAPS ENTIRELY, UNABLE TO COPE WITH THE STARK REALITY THAT IT WAS HE WHO DOOMED HIS WORLD TO A LIVING DEATH!
OTHER THAN THE THOUGHTS AND VISIONS PLACED THERE BY HIS MACHINE, HIS BRAIN IS NOW TOTALLY DORMANT OF ACTIVITY.
AS THAT PAST LIFE BEGINS TO FADE OUT, ANOTHER, VASTLY PRETTIER PICTURE BEGINS TO FADE IN!
THE MACHINE NOW SHIFTS INTO ANOTHER PERIOD OF RECOLLECTION, AND MATTHEW MAY NOW LIVE PEACEFULLY, IF ONLY IN THOUGHT, UNTIL ANOTHER, MORE SORDID LIFETIME COMES INTO FULL VIEW!

THE ROCKET'S BLAST COMICOLLECTOR
VAUGHN BODĒ MEMORIAL ISSUE

It has been two years since Vaughn Bode's untimely death and almost 2 years since the RBCC devoted a special issue as a memorial to his work. This issue still stands as a supreme achievement to the many people who reacted to his death with sadness and knew that something special had to be done.

George Beahm, who had previously published "The Bode Bulletin" and has since edited the Vaughn Bode' index, contributed a ten page article examining Vaughn's artistic career and it is liberally illustrated with rare and excellent Bode' illustrations.

There is a 1973 interview with Bode reprinted and it spans five pages, plus illustrations.

In "Keyhole" Gary Brown examines the controversial views held by some on Bode's work.

Four pages are devoted to an analysis of "Sunpot", a strip regarded by some as perhaps Bode's best.

Finally there is an article on the first presentation of Bode's "Cartoon Concert" by his brother, Vincent.

It is a fitting tribute, touched off carefully with a full color cover by Don Rosa.

This issue also contains some regular features such as "Information Center", "Critique", "E.C. Artist Collector" and "Comic Collector's Comments".

But over thirty pages are devoted to Vaughn Bode' and his creations, with a great deal of rare art.

SPECIAL ONE TIME ONLY WHOLESALE OFFER ON THIS BACK ISSUE: 20 or more 75¢ each, 100 or more 60¢ each, 200 or more 50¢ each.

SINGLE COPIES ARE $1.75 + 25¢ POSTAGE.

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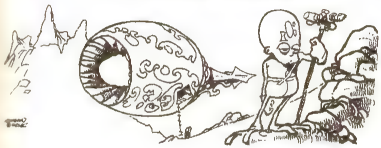
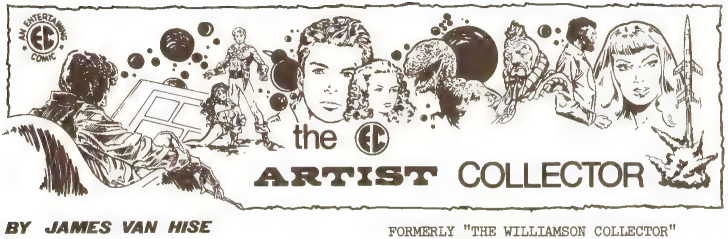
VAUGHN BODĒ: A RETROSPECTIVE LOOK AT THE MAN AND HIS WORK

BY GEORGE BEAHM



An Interview With———————

VAUGHN BODĒ



BY JAMES VAN HISE

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

This issue we once more delve into real obscurity and cover three BUSTER BROWN comics with art by Crandall (and like all those in this series, they were not distributed on newsstands) and a weird comic with prime artwork by George Evans.

WORLDS OF FEAR #3 - March, 1952 - Fawcett Pubs.
"The Metamorphsis of the Gkmlooms" - 13 pgs

This is one of those treasures one seldom comes upon. A comic by one of E.C.'s finest artists done during the prime years of E.C.!

Although the story isn't as well written as many E.C. stories, its plot is definitely worthy of one of E.C.'s weird SF titles. While in Japan, an escape artist puts on an exhibition by plunging into deep water while completely bound with chains. He slips out of the chains but is captured by some weird creatures who call themselves "Gkmlooms" (No, I don't know how to pronounce it either). He finds himself in a city beneath Hiroshima, and these creatures are human atomic mutations. He fails to escape and the creatures perform an experiment on him designed to turn him into a Gkmlooom! After the treatment (see page at right) he escapes and returns to the surface only to find that he has turned into a Gkmlooom. His girlfriend, Donna, faints at the sight of him so he grabs her and returns to the underground city. His mind was becoming more and more like a Gkmlooom's and finally he succumbs and joins them as they all migrate to the surface to absorb and transform humanity.

It is not often that we had the opportunity to see Evans draw monsters. His work at E.C. gave us the impression that he was more suited to horror and war stories. The art here is very good, much better than some of his other non-EC work as it is more detailed and refined. The coloration is rather poor and tends to mar the finished look of the art but it still manages to come through pretty well.

It is one of Evans' stranger efforts and is well worth a "5" rating.

BUSTER BROWN COMIC BOOK #30 - 1950s giveaway
"Rumpus On Rex" - 13 pages

These BUSTER BROWN comics were shoestore giveaways and thus aren't as commonplace as the normal newsstand distributed comics.

This is a science fiction strip drawn by Reed Crandall. It's typical good guys versus bad guys space opera with space battles and gun fights.

The artwork would be excellent Crandall throughout if it were inked by Crandall, but it isn't. The art is totally unsigned but since the inking seems to be by one Ray Willner, who drew the Gunga strip and signed it in this same issue, I think it is safe to assume that he inked Crandall's pencils here. The artwork looks best when large panels are used and character close-ups are avoided as Ray Willner changes Crandall's artwork on faces when he inks them although the rest of the art seems to be inked fairly true. Due to heavy inking in some spots it is sometimes open to question at first glance if Crandall did draw it, but closer examination discloses the typical character positions Crandall uses and not all of Crandall's facial lines are totally obscured. Over all it rates a nice "4".

BUSTER BROWN COMIC BOOK #31
"Space Magnet" - 10 pages

This is another science fiction strip, such as the one above, which features the Interstellar Police Ship "Comet" with its pilot Captain Bruce Warren and co-pilot Terry Warren, his younger brother. The villainess from the previous strip is back and this time our boys rescue a captured scientist from her.

The artwork is still Crandall inked by Willner but this time Willner covers Crandall's pencils much more heavily in many more of the panels than he did in the previous story. The reason this is a problem is that Crandall is a fine line artist whereas Ray Willner uses much heavier lines, broader strokes, and more blacks in both foreground and background. Plus Willner's style is a bit rougher than Crandall's. By itself Willner's work does not look crude, but when contrasted with Reed Crandall's work it does.

This time the strip rates only a "3".

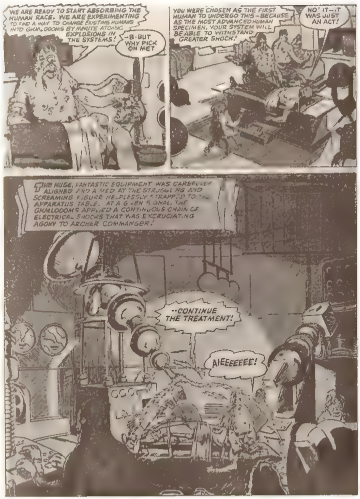
BUSTER BROWN COMIC BOOK #37
"The Man-Eater of Nagpur" - 13 pages

This time Reed Crandall is back but the art is entirely his own. Oddly enough, the strip he draws is the one which had previously been done by Ray Willner. Gunga is a character much like Sabu, the real life jungle boy of India who played himself and others in several films.

In this story Gunga and his friend are out shooting giant fruit bats which have been plaguing a nearby village. When a girl is menaced by a man-eating Tiger, Gunga and his friend come to her aid and have to shoot the Tiger three times before it's killed. With the third shot their rifle explodes. The story ends with Gunga sleeping next to the stuffed skins of a giant fruit bat and the Tiger.

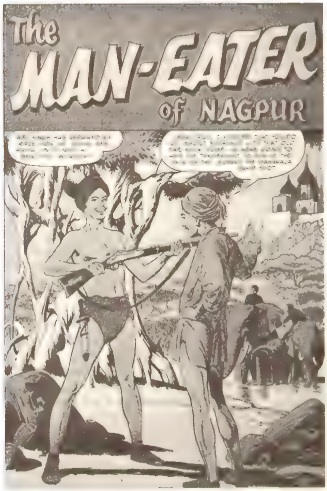
The artwork is very good Crandall. It is very smooth and the layouts always choose interesting angles to further the storytelling technique. Some of the panels also use some nice, fragile contrasting lights and darks. It's highly entertaining and rates a "5".

Next issue we'll be back with some more unusual and usually little known non-EC work of those many fine artists who comprised the staff of that now legendary comic book publishing company.


WE ARE READY TO START ABSORBING THE HUMAN RACE. WE ARE EXPERIMENTING WITH A WAY TO CHANGE EXISTING HUMANS INTO GIANTS BY FORCED ATOMIC EXPLOSIONS IN THE SYSTEMS!
—B-BUT WHY PICK ON ME?
YOU WERE CHOSEN AS THE FIRST HUMAN TO UNDERGO THIS—BECAUSE AS THE MOST ADVANCED HUMAN SPECIMEN, YOUR SYSTEM WILL BE ABLE TO WITHSTAND GREATER SHOCK!
NO!—IT WAS JUST AN ACT!
THE HUGE, FANTASTIC EQUIPMENT WAS CAREFULLY ALIGNED AND AWED AT THE STRIKING AND SCREAMING FIGURE STRAPPED TO THE APPARATUS TABLE. AT A SIGNAL FROM GUNLOCKE'S APPLIED A CONTINUOUS FLOW OF ELECTRICAL SHOCKS THAT WAS ENERGIZATING ABOVE TO ARCHIE COMMANDERS.
"CONTINUE THE TREATMENT!"
AIEEEEEEE!

YOU HEARD SIREN. THEY'VE CALLED FOR HELP
WE'LL WORK FAST. LOAD THE TASMANIUM AND LEAVE IN A HURRY—AFTER WE BLAST CAPTAIN WARREN OUT OF SPACE! READY TO ATTACK, BARDOT!
HI HEY BRUCE
SOMEBODY'S ON OUR TAIL, MAN! THE SKY BOUND IT I CAN FOLL OUT OF THIS, I'LL LOSE 'EM AT FIGHT!
NICE SHOOTING, KID!—YOU HURT HER
FULL POWER, BRUCE WE'LL BLOW HER OUT OF SPACE!

WE WILL FORCE IT TO TURN ON AN AXIS. WE WILL CREATE A MOON THAT RESOURCES IN THE SPACE BIRDS
YOU WASTE YOUR TIME. THE SPACE SHIP OF BRUCE WARREN IS NOW BEING FILLED BY THE MAGNET
SOON, THE SPACE SHIP OF BRUCE WARREN IS BEING FILLED BY THE MAGNET
SEE, DARENT IT IS A COMET!
QUICKLY, TURN OFF THE MAGNET OR THEY WILL CRASH AND BE KILLED!
WHAT A PITY!
WE'RE IN THE ROOM! WE'RE THAT MAKES LIKE A METEOR IN THE DISCELLERATION ROCKETS ONCE MORE
OKAY, BRUCE HERE WORK BUT IT HASN'T WORKED FOR LONG
B-BRUCE... WE'RE DECELERATING ALWAYS GETS ME IN THE STOMACH
EASY, AND EASY NOW... AND THE TROUBLE SOON WILL BE ALL OVER


The MAN-EATER of NAGPUR

POINT/ COUNTER POINT

General viewpoint concerning the comic book of today, and fandom's role in its continued existance, marks this, the 4th in our Point/Counter Point series.

POINT by Doug Haines

Only a moron would read a comic book. Described by Dr. Webster, a moron is: "a mental defective with a potential mental age of between 8 and 12, who is capable of doing routine work under supervision: A very stupid person." The description fits.

Why a moron? Because like 8 year olds, we accept the supervision of the comic book industry: accept childish stories, accept hack art, accept $1.00, 50¢ and now 35¢ comics, all with loud, yet minor opposition. Oh, we rant and rave, and quit buying a certain title, only to pick up something else instead, like a 5 year old holding his breath in defiance to a parental command, but gasping air when his parents aren't looking. We believe that fandom holds an influential edge in the minds of the higher comic book echelons. And the industry, not wanting to discourage business, pats our heads, and assures us that we do. But in reality, they just laugh behind our backs, and brush us off when we become annoying. As long as we view the industry with child like awe, we will continue to be morons. For only a 'very stupid person' would spend money on the junk that the "industry" throws out at us.

To encompass the glutted "comic book world of today" it's offerings must be defined. The titles are various, sometimes catchy, sometimes repugnant, but mainly outwardly displaying the hint of a "with it" appeal. D.C.'s WELCOME BACK KOTTER, and Marvel's LOGAN'S RUN illustrate the "catch the fast buck while you can" attitude. If a T.V. show, or movie displays childish popularity, the comic book industry naturally assumes that it's readers will love a 4 color version. Rising ethnic and cultural dignity is also exploited by the industry, in hope of grabbing a share of that group's market, as illustrated by Marvel's BLACK PANTHER, and D.C.'s BLACK LIGHTNING. Suddenly black is in, where it's at, at least in the lacking minds of publication management. Other offerings include SUPER VILLIANS, SUPER VILLIAN TEAM-UP, SUPER FRIENDS, MARVEL PRESENTS, MARVEL 2 IN 1, MARVEL TRIPLE ACTION, MARVEL SPOTLIGHT, MARVEL PREMIER, MARVEL TALES and MARVEL'S GREATEST COMICS. For every imaginable socialogical group or hang-up, there exists a comic book. The sadistic were offered the morbid saga of DEATHLOK. The pacifistic claim 'Tales of the Watcher'. RED SONJA, who beats us men, excites feminists. And DAREDEVIL, bedazzling all, is intended for exhibitionists. But the comic book market need not appeal to a defective intellect to succeed. There remains a better way.

Instead of concentrating on relatively few projects with proven mass appeal, a mass of projects, each with small readership, dictates the industries policy. While a wide variety is always an enjoyable luxury, selecting those titles matching personal taste such diversity also many times results in poor scripting, and worse art. With an increased work load and short deadline, even a good artist or writer cannot be expected to live up to the reader's standards. And with many projects and few good people to produce them, hack writers and artists come into the scene. If instead, proven ability were to be matched with a proven, or at least plausible format, less waste of time, talent, industry and reader's money would occur. Instead of rapidly spitting out such titles as KARATE KID, ARRGH!, DANGER, DINOSAURS AT LARGE, THE GEEK, and other such sophisticate literature, the industry could pool its money and talent into producing titles with love and devotion put behind them, as TOMB OF DRACULA, SWAMP THING, or Lee and Kirby successes attest. The talent exists, yet the incentive to produce comic books for adults instead of kids does not. And the irony is that comics can be made to appeal to all ages. Old WALT DISNEY'S COMICS AND STORIES, especially those featuring Bark's Donald Duck, still appeal to the adult who enjoyed them as a child. The same applies to virtually all of the early Marvels, and especially the Golden Age action and adventure type stories. The E.C. line proved it can be done on a complete scale.

Yet today, titles once assured enjoyment, are as trashy as their aforementioned neighbors. CONAN, whose Roy Thomas translations were beautifully rendered by a dedicated Barry Smith, now struts through his excessively bloody adventures with a massive muscle bloated body. It seems that today, every character must look like Mr. America to win acceptance within a comic panel. THE FANTASTIC FOUR, who under the careful guidance of Lee and Kirby became "The world's greatest comic magazine", seem to have more problems today deciding how to unzip Ben, than in dealing with Dr. Doom and assorted catastrophes. SPIDERMAN, scripted by SWAMP THING drop out Len Wein, and solid lined to death by Ross Andru, no longer possesses the fondly remembered dramatic, funny, and occasionally tearjerking endings masterminded by the master pen of Stan Lee. And the HULK, THOR, AVENGERS, and the rest of the Marvel line no longer possess the magic that made them great. D.C. lost touch long ago. Even HOWARD THE DUCK, the industries' first hit in 6 years, has gone from innocently funny, as comics used to be, to sewer level cheap lines and porn quality humor.

But there remains hope. Comics featuring scripting by Marv Wolfman, such as TOMB OF DRACULA, and DOC STRANGE are shimmering beacons of guiding light, dictating the standards of excellence that all comic scripts should achieve. And illustration by Gene Colon, one of a rare breed of quality artists who remain loyal to their job, not dropping a series after a minor number of successful issues, such as Brunner, Wrightson and Kaluta did. The shadowy effects of Colon's penwork tell a story themselves, unlike the blank, whitewashed effect achieved through stark solid lines, so popular with the so called professionals of today. And the combination of two such as these, a blend of great scripter and illustrator compliment each other into a masterpiece with every issue. So there's a glimmer of justice being afforded to comics. And there is sight of immense potential being turned into reality.

COUNTER POINT by John Baglem

Comic books are a form of entertainment. Just as viewing T.V. or reading a book provides a passtime for much of America, so comics appeal as an escapist

medium for people of all ages and interests. But: while other forms of entertainment have maintained or increased their audience over the years, comics have not. Since its heyday in the 40s, the comic book has been undergoing a constant struggle just to stay alive. And the answer to its survival has been: diversity.

Diversity has been the key to the continued existence of comic books, while other once popular material, such as Pulps and Big Little Books are long gone. The ability to quickly switch from one format to another saved the comic book in the 50s, when the future looked bleak. And it was diversity that revived the industry with explosive force in the 60s. Diversity gave us the quarelling FANTASTIC FOUR, the crippled THOR, and an acne ridden SPIDERMAN. Without new ideas, though, the appeal quickly wears thin. Few stories can be concerned with the Fantastic Four's internal strife, Thor's attempts to relay his love to a hopelessly beautiful nurse, or Spidey visiting his dermatologist, before the reader would find it no longer engaging. A shot-in-the-dark gave us CONAN, which opened the door to sword and sorcery, and HOWARD THE DUCK, which will end with god knows what. Different techniques, various styles -- all must be experimented with to find which has the most appeal. SWAMP THING was a crazy idea that met with stunning success. TOMB OF DRACULA might not have survived if Marv Wolfman hadn't taken a chance, and changed the book's format from a run-of-the-mill monster chase to the poignant tales gracing the issues today. The long shot was chosen, and the long shot paid off.

Different styles don't just apply to the format and scripting. An artist must try different techniques also, to try and find the best mold for his character, or, in some cases, to break a mold and revive that character. Doug expresses his own taste when scorning definitive illustration, not as proven by the circulation figures, the publics. Not everyone likes the dreamy look.

Diversity also applies to life styles, and Doug has no right to ostracize outstanding artists for not wasting their youth and talent on comic books. By leaving the constant pressure of deadlines, Berni Wrightson has improved his ability to such an extent that in ink he rivals the master himself-Frank Frazetta; a man who displays his talents on book covers instead of 30¢ comics. Why blame Brunner for not wanting to get in a rut with HOWARD, and instead capitalizing on his sudden fame? What's wrong with Barry Smith wanting to try different work after two years of carrying CONAN, or Kaluta wishing to develope his skills with prints and posters along side Wrightson? These men have their own lives to lead, and I prefer art with time and care behind it, instead of a shoddy rush job.

So taking the challenge is the answer. And what will be the discovery is the question. Variation is important. As important as toleration of experimentation.

Please address any comments, questions or ideas to: Doug Haines
1750 Woodside Drive
E. Lansing, Mich. 48823

THIS IS WHAT YOU'RE MISSING BY NOT SUBSCRIBING TO THE EXCITING NEW ROCKET'S BLAST COMICOLLECTOR

This issue of the RBCC is just an example of what you can have delivered to you every six weeks without fail should you subscribe. As regular features, each issue presents Don Rosa's ever popular INFORMATION CENTER as well as his continuing cast of characters in THE PERTWILLABY PAPERS. There is also comic fandom's only indepth review column, CRITIQUE. COMICOPIA discusses comic art in relation to both theory and history. COMIC COLLECTOR'S COMMENTS by Howard Siegel covers subjects of interest to the comic fan. ARTIST PROFILE provides information on the many fine artists who regularly contribute to the RBCC (such as Steve Fabian, Mike Zeck, Tom Sutton, Don Rosa, Ron Wilber, Ralph Fowler and many others). FILMS FANTASTIQUE appears periodically and goes behind the scenes on major SF and fantasy films and includes new artwork along with the article. POINT / COUNTER POINT debates issues of importance to fandom and to you! COMICS COMMENTARY discusses the current state of comics in a manner both lively and informative. Coming up soon will be a cover of King Kull vs. Thulsa Doom by STEVE FABIAN, an interview with RICK BAKER, illustrations by KERRY GAMMILL, MIKE ZECK's first full color RBCC cover, FILMS FANTASTIQUE'S on "DARK STAR" and "YOUNG FRANKENSTEIN", a John Carter of Mars satire by Ron Wilber, a John Carter cover by STEVE FABIAN, an article on Capt. Atom, two serialized comic strips each issue and more! [SEE PAGE 2 FOR SUBSCRIPTION INFORMATION].

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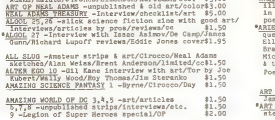

Art of Neal Adams | Art & Story 1 | Art & Story 2 | Vaughn Bode Index

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62 -Tarzan, Ruli & Conan/8th Biography of SAS star-les/George Barr/Krenkel/de Camp/Conan
63 -Sharp Alex Mino cover & art/Richard Alan Nies/ Conan Rig map
64 -DAR review/Gray Morrow/Krenkel/swordplay
65 -Hemedian politics/Boy Krenkel/Steve Lelahoia
66 -"The Barbarian"/Conan reviews/Stirrups & Scho-
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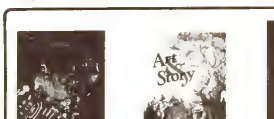

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larshib by DeCamp/Informal interview with Conan by Ken Uiley/illustrations by Roy Krenkel
ARCADE 1 -see "Coalx" section
ARIEL 1 -Lengthy Frank Frazetta interview profusely illustrated with art & photos/16 page "Den" story in color by Corben/Burne Hogarth intvw/RE Howard poetry/Flash/80 pg perfect bound softcover $5.75
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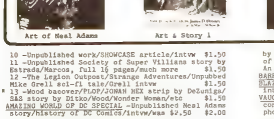
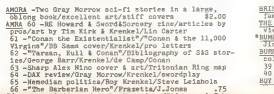


Closeup 2 | Collectors Dream 1 | Comic Art Showcase 6 | Comics Land Portfolio

CAPT. GEORGE'S COMIC WORLD #6 -Prince Valiant strips from the 1945's/In Dutch/excellent Foster art .25
CARTOONIST 5 -Jack Davis/Milton Caniff $1.00
10 -McCay/Bob Taylor/color cover/strips $1.00
13 -Big Jack Davis feature, lots of art $1.00
* 14 -Orlando Con pro pics/Fuck, the Cartoon Weekly/ VC Hamlin's Ally Oop/Carl Rubenthal $1.00
CARTOON CLUB NEWSLETTER (1974 forerunner to above)
1 -Jack Davis/Bud (Popeye) Sagendorf $1.00
20 -Swinnerton/Lyman/Turner $1.00
21 -Steve Lee/Bus Cravens/Snowman $1.00
22 -Jim Jones/superbly drawn sports 'toons $1.00

CARTOONIST PROFILES 24 -Interview with new Prince Val artist John Murphy/Interview with Don Sutton/etc $3.00
25 -Caniff/McManus/Phil Love/Hestholiff/Bob (Archie) Montana/George Price Intvw $3.00
26 -Bill (EC) Gaines/Tank McNamara/Harvey Kurtzman/ Johnny Hart/Otto Soglow $3.00

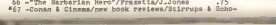


Chacal | Charlton Bullseye 4 | Cinefantastique 5/2 | Cinemagic 8

27 -Fred Guardineer/The Phantom's Lee Falk $3.00
29 -Noel Sickles/Dave Berg/Tiger $3.00
CHACAL 1 -Formerly BEN: LONE STAR PICTIONEER now with expanded material/Boas/Brunner/Caldwell/Corben/ Frazetta/Ti Kiw/Ireland/Nebs/Redondo/Bok art & article/REH fiction/Wagner's Kane/CL Moore intvw/ 75,000 words of fiction & articles/rare art$13.50

CHARLTON BULLSEYE 1 -Early J.Jones strip/unpublished Steve Ditko Blue Beetle/ROD 2000/more $1.50
2 -Joe Staton/E-Man/Steve Ditko/color cover $1.50
3 -excellent Sandra & "Yung Fu"/more $1.75
4 -Jew S-Man story/Space 1999/color cover $1.00
5 -"The Question" by Alex Toth/color covers by Neal Adams and Toth/Byrne's ROG 2000/Don Newton interview/ Doomsday + Beyond & more $1.50
CHARLTON PORTFOLIO -Ditko/Staton/loaded $2.50

CHILDREN OF THE NIGHT 2 -Morrow's fantasy film cover-



Closeup 2 | Collectors Dream 1 | Comic Art Showcase 6 | Comics Land Portfolio

*COLLECTORS DREAM 1 -New article/adzine/Frano Reyes cover/Tim Conrad intvw/grading comic books .30
COLLECTORS SHOWCASE 2 -Original art catalog/color/ Barks/Kane/Betty Boop/Geo Barr/Disney/Bill Ward girls/Pabtan/Virgil Finlay $5.00
COLOUR YOUR DREAMS -Full page art by J.Jones/Chaykin/ Wrightson/Barry Smith/Alcala/Nasman/Hickman $1.50

COMIC ART SHOWCASE 3 -Original art catalog/Adams & Wrightson in color/Alcala/J.Jones/Wolverton/Mino/ Wally Wood/Frank Frazetta/more $2.00
* 6 -Bama & unpublished Sorrs in color/Frazetta/ Finlay/Adams/Mino/Foster/Williamson $3.00
COMIC MEDIA 10 -The Spirit/Modesty Blaise $1.00
11 -More (Joe Modesty Blaise strips/Will Eisner/Syd Jordan/articles & art/was 75¢ .50
*COMICS INTERNATIONAL 4 -Warren's superb all color magazine reprinting the best by Corben, Maroto and the top Creepy, Eerie & Vampi artists $3.50

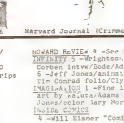
sage/Jardon/Jaws/Dracula $2.50
* 3 -Willies Tuttle (Gigan's Run) intvw/STAR WARS/KING LONG/OMEN/SPACE 1999/Jaws Bond films/Easley $3.00
CINEMAGIC -Entirely devoted to amateur animation)
1 -Details on set making, models, photos $2.00
4 -Amateur film reviews incl. "Thing in the Basement", "Time Machine", "Mod Flash"/more $1.50
5 -"The Abduction of Grog"/more animation/Film Festival results/Capsule Profiles/etc $1.50
6 -Special amateur Star Trek film issue/beaming effects/latex make-up/Cube heads/"Dead Babies" $1.50
7 -Special issue on glass painting/"The Fly & the Pendulum"/The wages of Sin"/much more $1.50
8 -Special "Stop-motion" animation issue/history of stop-motion/bibliography/much more $1.50

CINEFANTASTIQUE (The finest magazine available on horror & fantasy films/much color/photos/articles/ features/interviews/articles/reviews/specials)
1/1, 2/2, 3/3, 4/1 $9.00
1/4, 2/1, 2/2, 2/3, 2/4, 3/2, 3/3, 3/4, 4/1 $8.00
4/2 -Space 1999/Phantom of the Paradise $2.50
4/3 -Terrance Pieber/Rollerball $2.50
4/4 -They are Back Blood Still!"/new Hammer films/ Space 1999/Bug"/OP $6.00
5/1 -"A Boy & His Dog" incl. intvws/"Black Moon"/ Dino De Laurentis/reviews/Notes&News $2.50
5/2 -Superb coverage of Logan's Run: conception, evolution and production/"Man Who Fell to Earth"/ The Omen and other reviews $4.00
* 5/3 -Filming The Omen; interviews/Polanski talks about "The Tenant"/Vladimir Sytla, Disney animator/ "Carrie"/"Exorcist"/Superwarrior/Etc $2.50

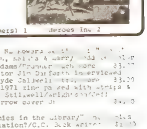
CLOSEUP 2 -Excellent filmzine devoted to animation/ conversations with the creators of rare stop-action films "Brothers Grimm"/"Hansel & Gretel"/Alice in Wonderland"/"Time Machine"/plenty of photos from these rare puppet films/fine magazine $2.50

Ditko's Mr. A 2 | EC Portfolio 4 | EC Reprint 11 | EC Reprint 12 | Enterprise Incidents 3

Graphic Gallery 5 | Graphic Story Mag 16



Harvard Journal (Criswell) 1



Heroes Inc 2

WHAT!? -Origins of new super-heroes .60
MR. A #2 -Ditko's best hero returns .75
•SPECIAL & OTHER STORIES -Many strips: Ding,Little Sammy Sneeze, beautiful editorial cartoons,more$3.00

EC PORTFOLIO -Massive 11x17 portfolios of EC art-work, taken entirely from original art. Eight pages in color/expertly printed on excellent, heavy stock/#3 and #5 out of print! Six stories ea.
1 -Wood/Williamson/Severin/Ingels/Feldstein/Davis
4 -same as above plus Kurtzman/Krigstein
3 -Bradbury/Williamson/Wood/Ingels/lots of Williamson/particularly fine issue $20

EC REPRINTS -Entirely in color/32 pgs/comic size
1 -Crypt of Terror 1 -Out of print/good $3.00
2 -Weird Science 15 -Rare Wood & Orlando issue$2.00
3 -Shock 12 -Wood/Crandall/Orlando/Kamen
4 -Haunt of Fear 12 -Ingels/Davis/Craig/Orlando

Mike Royer/Al Williamson/Wallace Wood $3.00
KILK COMMENT V 11 N 4 -Top notch magazine of serious films, yesterday & today/Alan Resnais $1.50
V 11 N 5 -Samuri films/Hitchcock/John Ford $1.50
FLASHBACK -Reprints of rare Golden Age comics
3 -USA 1, 1941/Capt. America
4 -Special 1/Hangman
7 -Fep 1/MLJ heroes
8 -Young Allies 1/Marvel classic
9 -Dollman 1, 1941/original diminutive hero
11 -Flash 1/Jay Garrick
13 -All Star 2, 1940/Flash/Green Lantern
16 -Capt. Marvel 2
18 -Fep 17
19 -Capt. Marvel Jr. 1, Mac Raboy
20 -World's Fair 1940/DC heroes/96 pgs
21 -Human Torch 1, 1940
22 -All Star 1, 1940
23 -All Winners 1, 1941/Capt. Am/Sub-Mariner

•CALIKO 1 -New sci-fi slick zine/Ray Bradbury intrv/ Arthur C. Clarke/fiction/reviews/art/cc $1.50
2 -Hal Foster/Burne Hogarth/Dean Foster/J. Clothenberg$1.50
GAMUT 2 -Will Eisner cover in color/good amateur strips "From a Canadian graphics school/sci-fi .75
•JUDREKLEWMQ -Great little book of Wolverton/cc .50

GOLDEN AGE INDEX -Lists complete contents and cover features from over 80 different titles from the 1940's; every issue! Thousands of comics and their contents -by Jerry Bails & Kelleher $3.00
THE DONALDSON PRESS CATALOG -A retrospective study of Barry Smith's art & publications/over 100 titles illustrated with Barry's comments and printing history alongside/finest printing & paper $3.00

GRAPHIC GALLERY -High quality catalog of original art for sale/Golden Age on; a magazine with the finest comic art reproduced, printing many items for the

HOWARD REVIEW 8 -See No Evil/Howard Chaykin/ Archie Goodwin/Wrightson/Kirby/Starlin/cc $1.50
INFINITY 5 -Wrightson, Kirby & Avery/Neal Adams/ Corben intrv/Adams/Corben/Wrightson/cc $1.50
6 -Jeff Jones/animator Jim Danforth interviewed/ Jim Cornad folio/Clyde Caldwell/Wrightson/cc .75
•MACLALIQ 1 -Price 1971 zine on sci-fi with stories & art by Adams/Smith/Caldwell/Corben/Severin $4.00
Jones/color Jay Morrow cover 3) $4.00
Double Issue $6.00
4 -Will Eisner "Comics in the Library" 3) $4.00
Code: Jay Morrow/Jeff Jones/color covers 3) $4.00

JUBILEE 1 -Color Rick Griffin cover; Jim Steranko/ Gary Lee Collos/Perfect Film/Underground Comix/ Paul Fujitaka/Wrightson/Corben/Adams/Jones/ Kaluta/Jeffrey Price 1930's Hollywood/Fritz Lang/ Jerry Lewis/Bill Griffith/Jaxon/Bruce Conner/ Psychedelic Era/Underground Comix/Rock Posters/ Fantastic Art/Science Fiction/Fantasy/Horror/ Comic Art

MEDIASCENE 4,7,9,10,12 -Articles/Art/QP $2.50
* 21 -Special interviews issue/Chuck Jones/Bob Clampett/ Walt Disney/Ub Iwerks/Max Fleischer/Winsor McCay/Tex Avery/the lost John Carter film/more $1.50
* 22 -Science fiction special/the making of Star Wars/ Superman/new cartoons Wizards/latest reviews of films, comics, books $1.50
MELCTOONS 2 -Very early Robt. Crumb sketches $1.00
THE MUNSTER TIMES 4,5,6 -Pro art/articles $2.00
9 -12 (SCI SPECIAL ISSUE) $2.00
13,14,15,16,17,18,19,21,22 $1.00
MICKEY MOUSE #6/Fall 1982 -Large size reprint of almost two months of early Gottfredson dailys from 1930's complete storyline/cover/article/back cover $1.00
THE MOVIE COMBO# -Huge 11x17 folio of Marvel artist and MEDIA cartoonist Doug Wildey's research studies of western cowboys, women and subjects $3.00

PROGRAM BOOKS -These are from major con's 1974 -1976 (with complete) with color plates of art & articles plus exclusive interviews & speech transcripts.
DISCLOSURE '75 -Science fiction con with focus on underground art from this comic con $.50
MARVELCON '75 -Packed with photos of art/Kirby/Capt. America & Spider-Man articles/color cover $1.50
METROCON '73 -Very early work by Alex Schwartz/Jim Starlin/Simonson/Wrightson/Chaykin/Hickman/Bloga .75
NEW YORK COMIC ART CON -'72, '74, & '75 are beautiful perfect bound booklets with 100 pgs, color covers and tons of art/transcripts/speeches/all reduced from 11" /72 -Alex Toth/Jeff Jones/Jim Steranko/Alex Toth/ Gardner Fox/lots of pro photos/Vampi cover $1.00
'75 -Roy Thomas/Gerry Conway/Larry Hama/Elsner/ Joe Simon/Russ Heath/Bill Kane/Frank Robbins $1.00
'75 -Interviews/Alex Toth/Jerry Siegel/Jack Kirby/Jo Thomas/Bode' Cartoon Concert/Kirby cover $1.00

* 133 -Color Brunner cover/ steve rubin profile/ Jeff Nashelly inter/Tom Sutton cntrfld $1.50

SALLY POTHE -Wally Wood's famous adult comic strip originally in an army paper/fine art/10x12 $3.50
SERIAL PICTORIAL -Each issue contains 16 pgs of full stills from these rare, classic serials/stiff paper
2 -The Masked Marvel, 1943
3 -Darkest Africa, 1936
4 -Spy Smasher, 1942
5 -Drums of Fu Manchu, 1940
6 -Zorro's Fighting Legion, 1940
7 -Secret Agent X-9, 1945
8 -Favorite Villian Roy Barcroft .75
SPECIAL: set of all seven for $3.50/save $1.75
SPACE AGE/MAJOR INAPAK -Rare 1952 giveaway comic in full color by Bob Powell/Reprints of early EC art
SPECIAL EDITION 1 -Thick softcover with 320 pgs of Capt. Marvel stories from WHIZ 7-25/rare/cn $5.95

STAR TREK MAGAZINES, COMICS & PROGRAM BOOKS:
MARVEL TREK -Fanzine/Interviews/Articles/Art/QP magazine with technical studies about ST $3.00
STARBURST -Pro/Color/Interviews/Articles/Art/QP $3.00
? -DeForest Kelly Intvw/The Star Fleet Cometh/The ST archives/Kinsey as Holmes/Mirror, Mirror $2.50
? -The Making of Star Trek/Leonard Nimoy/Players/ Devices/Gene Roddenberry/ST Review/cc $2.50
MUSICOMICS '76 -Scenic intvw/The Doolian Web photo review/Doohan intvw/Roddenberry talk/cc $2.50
ST WC '75 -Color covers/stills/comic strip $2.50
ST WC '75 -Color covers/stills/comic strip $2.50
ST WC '76 -Color covers/stills/comic strip $2.50
STAR TREK '75 -Dolens cover/Kinsy sings/Doohan intvw/ Special Effects/Star Trek Concordance/Mark II $1.25
STAR TREK FOOTFTY -Illustrations & verse $1.00
STAR TREK FOOTFTY -Illustrations/stills/comic $1.00
TREK ? , 3 -Early tabloid issues/Fabian $2.50
-ST mixed reviews & cartoons $2.50
6 -Pt. 2 Special Effects article/ST Comics review/ "Spocks & Girls"/DOOHAN'S Wife & Kits/ cc art $2.50
STAR TREK COMICS:THE ENTERPRISE LOGS:
-Issue 1 -1/ ST Star Trek Comics/color/224 pages of comics in color/thick, heavy 8x10 softcover $1.95
2 -Issues 2-16, 224 pages, color $1.95
Twelve copies of #1 or #2 with counter display, $13.35

STERANKO'S HISTORY OF THE COMICS Vol 1 -Brilliant illustrated history with plenty of comic & pulp covers and a comprehensive study of the Steranko $9.00
Vol 2 -Incredible wrap-around Steranko cover painting/ 112 pages of art & text about comics, 1940's &6.00
TANDRA -The Golden Warrior of Tandra is a brilliantly drawn fantasy-adventure in the Hal Foster vein by Hanther, whose earlier work appeared CHIPTER 2.00
TARA OF THE DARK CONTINENT -Jungle heroines of the "Headlight Comics" genre by Bill Black/strips$1.25
TARZAN & THE GOLDEN LION -Hal Foster pages 1935-37/ 71 Sunday pages plus Hogarth's first work $10.00
TARZAN & THE FORBIDDEN CITY -Hal Foster Sundays from Oct 1937 to June 1938/Good early work $7.50
TARZAN & THE LOST EMPIRE -96-page Hal Foster adventure from 1936, just prior to the start of Prince Val $7.50

TV SCIENCE FICTION MONTHLY -Excellent English magazine in full color, part of which fide out to a huge color poster. Articles/Interviews on Star Trek, Space 1999, Sil Million Dollar Man, etc.
* 1 -Special Boyhood/Making Six Million $ Man
-Doddenberry intvw/Star Trek Concordance
3 -Bionic Woman/ST's Evil Empires/Space 1999
4 -Star Trek & Dr. Who
5 -James Kirk & Dr. Who intvws/Bionic Army
6 -Aeroth, Starsky & Hutch/Space 1999 & Martin
7 -Spock intvw/Dr. Who/UFO/Bionic Woman
8 -Space 1999/Science Fiction Movies/ ea: $1.50
WHISPERS 6-7 -Double issue/seven new stories/Howard & Lovecraft/Ramsey Campbell/Karl Edward Wagner $3.00
8 -World Fantasy Con/four new stories/fantasy art/ book reviews/Ramsey Campbell/Lovecraft/ea $2.50
9 -New issue/more new stories & artarticles $2.00

*WHIZZARD 9 -Kirby intvw/Corben profile/Hanna the Barbarian by Chaykin/Kirby/Wrightson/Fandom critiques $1.50
VENTURES 3 -Circoco/Winnick/Pinkoski/sketches by Neal Adams & Mike Kaluta/1978 fanzine artpaper $2.00
4 -Circoco/Finkiel/Gene Day/Kaluta/Starlin $2.50
WITZEND 5 -Wrightson/Chaykin/Steranko on Edgar Allan Poe/Wally Wood/Ditko/Keese/Richardson $1.50
9 -Special Jack Kirby Fields issue/Cover spread$3.00
10 -Alex Toth's fantastic 1977"/Wood's Sally Forth/ Craig Russell/Dick Giordano/Joe Kubert/Mick Cole/ Great color cover spread $3.00
WONDERWORLD 7 -Formerly Graphic Story World/1972 high quality b/w comic art/CC Comics Convention/The Veil by DeFucio & Mart Bailey/Leonard Starr Intv#1.50
8 -The Alien Factor/Bernard Prince adventure/Penn & Chris by Dan Spiegle/Marvel's EMB/Russ Manning on Dell in 50's/Comix World $1.50
9 $1.50

*WOWEE KAZOWIE 1 -Good new comix fanzine with exceptional art/Howard the Duck cover & articles/DC Revival/SHIELD/ two fantasy artpins by Ira & Joe Staton
2 -Don McGregor conversation & checklist/Feminism & the Masculine Superheroine/Fantasy Illustrators/Comic Friends & Prisoners/more good art & articles $1.00
HEAVY METAL -Illustrated fantasy BOOK -over 100 volume of great new fantasy/horror & sci-fi illustrations/ color covers/Corben/Wrightson/Moebius/ea $2.50
WRIGHTSON TREASURY -Color covers/checklist/interview/ many pages of artwork reproduced $5.00

* TOO LATE TO CLASSIFY:
*CARTOONIST PROFILES 33 -Cover & features on new sensation Phil Frame, BRANDON AAMB & AMBY/new C.C. Beck art
Jerry DeFucio/Disney Animation/96 pgs $3.00
Steranko's Chandler art/96 pgs plus outstanding art by Dave Sims and Gene Day $3.00
*CBG-XXX 13 -Flash Gordon issue/Zeck/Fabian $1.50
*CBG-XXX 14 -Flash Gordon issue from 1978 $1.50
*TREK 7 -Grace Whitney/ST Comics/The Thing $2.50
*SALLY FORTH 2 -Great new issue! (late April) $3.50

Marvel Index 3

Omnicon Program

Orb 6

Phantasmagoria 4

OMNICON -Along with a fine Frank Brunner cover comes more art and a complete reprint of RS-CC's information cover/ checklists of STAR TREK shows, Twilight Zone, Outer Limits, Man from Uncle, more $2.00
ORB 3 -High quality artistzine from Canada/some inside color/sci-fi & fantasy strips/Rob Hagen/Art Deitrich/Norm Sutton/John Allison/Gene Day/ets $1.00
5 -60 pgs/Ken Steacy/Dave Sim/Chris Original/ ets $1.00
6 -Art Cooper/Bill Fayne/Gene Day/Craig/ets $1.00
6 -Doc Marshall/Mail Nasty/Rob Hagen/ets $1.00

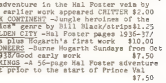
*PALANTIR 1 -New magazine by the producer of REH: Lone Star Fictioneer/"Hawks over Egypt", unpublished tale by REH/new REH poem/Lin Carter interviewed/review of fantasy: Tolkien/REH, Conan & Me by Karl Wagner/Jeff Conley folio/new art by Struzan, Boris Vallejo, Frazetta, Fitts, Fabian & more/cc/(March) $3.50
PALATYAMAGHIA -Kenneth Smith's folio magazine written and beautifully drawn by Ken; superbly printed

*76 -Interview with Kirby & Walt (The Shadow) Sibsov/ story of the Air Pirates vs Disney art/ets $1.00
PROMETHEAN ENTERPRISES -Artastrip zine produced by Jim Vadeboncoeur, Al Davey & myself/11"x17"
3 -Rich Corben strip/Crumb sketchbook & cover/George Metzger/Chris Zeuli/Fitts the Gallery/Tales strip/ with illos by Emil Petaja/68 pages/QP $7.50
4 -Color Bob Zeuli cover/Crumb/Comic artist/ Greg Irons/"Comic Fans" by Vince Davis/Nick Cristi/ John Thompson/Metzger/Petaja pgs/QP $4.00
5 -A full-out color cover painting by Robert Williams/ a double full-out centerfold by Rich Corben/ Interview with Robert Crumb w/illos/George Sarz/Metzger/Brunner/ Vince Davis/Nick Cristi/Petaja/ new pgs
PROMETHEAN BOOKPLATES -Six artists were contasioned to produce unique & individual bookplates/adhesive backed/Robert Crumb, Bob Zeeli, Robert Williams, George Metzger, Jo Davies, Lauding Stearn...choose mixed set or individual artist set/(30 plates)$1.00

Rocket's Blast 133

REH: Lone Star Fictioneer 4

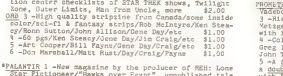
Sally Forth 1

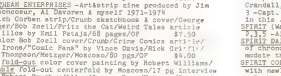

Star Trek Log 2

3 -"Fable from the Age of Fishes"/color cvrs $5.00
4 -"Cersia Dreaming" plus art collaborations with Ken Linking Frazetta, Kaluta/ 2 Kaluta/very nice work/four pages in color $5.00
* 5 -"The Monolithon", a fable between the age of fishes & reptiles/valiant insects undertake a quest to find the truth about their origins/80 pgs with color cover and tinted interiors (Apr) $5.00

PHOTON 26 -"Phanton of the Paradis"/" a talk with Roger Corman,/ Kraucl & Cuture of the Demon"/ articles & stills/color cover $1.50
PUNSPIE 1 -Windsor McCay editorial cartoons/Gahan Wilson/ Frazetta article/art & strips by Harry Robins/Steve Bryan/Charles Gildehaus/Bob Corbin/strips $1.00
POWERHOUSE PEPPER 1 -Reprint in b/w on mediocre paper of 44 pgs from 1976/Jaxon/Wrightson/Nino/ with his great cheerleaders/lots of art for $2 $2.00
#2 -POWERHOUSE PEPPER -Good English reprint from overseas/color covers/great Wolverton $1.25

*REALM 5 -Ray Bradbury interview/Wrightson checklist/ visit with Rich Corben/art by Barry Smith, Bode, Hero Arnold, Corben, Texas, Adkins, Kirby/72 pl's $2.50
REH: LONE STAR FICTIONEER 3 -Two REH stories, "Guns of Khartoum" & "Sword Woman Prescott"/interview with Glenn Lord/Alan Weiss portfolio/Steve Fabian/Nino/Chaykin/ all new artwork/color cover/pro quality $3.50
4 -Steranko illustrates a 28,000 word story by REH/ illustrations by Severin Severin/color covers by Boas and Frazetta/Chaykin/George Barr/Fabian/Redondo/ Alcala/Nino/Simonson/Nino/all new art $3.50
*WHO GUN BOOMTOWN? 3 -"The Devil's Joker", a REH story/ new in Prose/early REH novels/REH and the Ring/and an excellent REH bibliography $2.00
THE ROCKET'S BLAST -Continuing monthly features on Comicollecting, Disney, Flash Gordon, Prince Valiant strips, zine reviews, lots of new artwork. 175,175,176,177 $1.50
131 (Bradbury issue), 132 (Mike Zeck, Adam Strange, Silent Running) $1.50

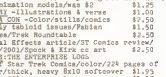

Witsend 19


Howie Kazowie 2

6 -Special Krigstein intvw/fine analysis of his highly experimental work/excellent art repros $3.00

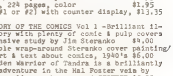
STARSTREAM -Full color comics with 68 pgs of stories from top sci-fi writers/art and adaptions are mediocre but still an interesting project.
1 -"Who Goes There" by James W. Campbell, "Dominus" by BJ Bayley, John Holly, H. Goldsmith
2 -"The Brain Traveler" by Larry Niven, "Collecting Team" by Bob Silverberg, Arnold Drake
3 -"Born of the Sun" by Jack Williamson, Micro-cosmic God" by Ted Sturgeon, Van Vogt
4 -"And the Blood Ran Green" by Robert Bloch, Poul Anderson, Asimov, Roger Elwood .80
SPECIAL: set of four books $2.75/save 55¢

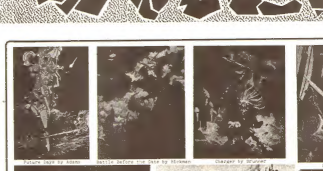
Tandra


TV Sci-Fi 4

2 -Special art issue with superb 1940's art by Reed Crandall, Lou Fine and others/fine line/cc $9.95
3 -Capt. Marvel Jr. by the great Mac Raboy is featured in this 280 page book from MASTER 27-42/CC $8.95
SPIRIT (Warren mags, all mint)
7,3,5 -All Will Eisner, interior color $1.50
SPIRIT, THE 2,3,4 -Each issue contains three months of chronological strips by Eisner/oblong size to accommodate the Sunday strip size/32 pgs/cc $3.00
SPIRIT COLORING BOOK -Large 10x14 book on heavy stock with newly drawn color covers/all Will Eisner's best splash pages from the classic 1940's and early 1950's/ section/Eisner's own comments on each page $2.50
SQUA TRONT 2 -The best EC fanzine/EC War Tales/Frazetta/Orlando/Williamson/Wrightson/cc $3.00
4 -Over 96 pgs of art & articles/Johnny Craig intvw/ Kurtzman/Severin/unpublished story/4 color pgs $5.00
5 -Unpublished Al Williamson sci-fi story/wood/Severin/Kurtzman/Davies/Craig cover in color $3.00

Witsend 19


Howie Kazowie 2



Future Past by Adams Battle Before the Sun by Hickman Charger by Schomer Dungeoneer by Schomer

Dungeoneer by Kaluta Lizard of Oz by Bode OZ Calendar 1977 by Adams

All posters, prints and portfolios are in full-color unless otherwise noted. Listed alphabetically by artist.

NEAL ADAMS:
DOOMQUEST -Small sci-fi poster/was $2.50 $1.50
IN THE LIGHT OF FUTURE DAYS -Cover to STAR REACH #2/ striking color/good paper $3.00
SAVAGE SWORD OF CONAN 4 -Very large/Conan $2.50

JAMES BAMA:
DOC SAVAGE -Cover for the first paperback $3.00

KEN BARR:
SKAM UP! -The best Star Trek print yet!Crew $3.00

VAUGHN BODE:
LIZARD OF OZ -Last piece done before his untimely death/splendid take-off of THE WIZARD OF OZ with lizards & a typical Bode "bread"/fine! $3.00
MONSTER WIPES OUT MAN -Gory cover to an old CREEPY/ in collaboration with Larry Todd $2.00

BORIS: THE GREEN PRINCESS
* THE BARBARIAN & THE SORCERERS
* SCEPTER OF THE WALKING DEAD
* THE SAVAGE PRIMEVAL
* LORD OF THE SAVAGE LAND
* SYELLA $3.00

BOB BROWN:
THE HOBBIT -Fantastically detailed b&w rendering of Bilbo's first meeting with Gandalf
THE CENTAURESS -Nice b&w line drawing of a stunning female centaur (half horse/ful human)
CONAN'S BATTLE -Conan wearily battles on against unknown legions/b&w fine line drawing each: $1.50

FRANK BRUNNER:
* CHARGES -Conan charges through his foes $3.00
CLIMAVIA LIMITED -Edition of only 1,000 copies/ printed on heavy stock, b&w and gold $2.25
CLEOPATRA COLOR -Same as above but new full color printing in a larger size $3.00
DOGANDER -Scarface Duck on the high seas with his favorite voluptuous wench $3.00
MERLIN AND THE HOMUNCULUS -The famed sorcerer sorcerer and his demonic helper weave evil spells$3.00
SCARFACE DUCK -Pandom's favorite duck! $3.00

HOWARD CHAYKIN:
* SHERLOCK HOLMES PORTFOLIO -Surprise portfolio of b&w plates from Middle Earth/Chaykin's unique stylized renderings/signed/envelope/#ed from 1,000 $10.00

TIM CONRAD:
"QUEEN OF THE ELEPHANT PRINT -Nice rendering from the record album of the same name/light stock$2.00

RICHARD CORBEN:
DESCENDER FRIEZ -Colorful print from the cover of the new DF RE Howard book/large/was $5 $3.50
ANTICIPATION
KING/OF THE BATTLE -Two small color plates on heavy stock/Corben broads each: $1.50

JACK DAVIS:
"EX POST FRANKENSTEIN -Huge b&w print/folded $2.00

DC CALENDAR 1977 -Sharp color plates by Neal Adams, Wally Wood, Ernie Chua, Jim Aparo,etc/was $4 $2.50
DC CALENDAR 1976 -Best calendar from last year! All by Neal Adams & Dick Giordano/all color/was $4 $2.50

STEVE FABIAN:
QUEEN OF THE BLACK COAST -This is my personal favorite from all the recent portfolios/Fabian is absolutely superb on seven b&w plates from this great RE Howard story/plus the set is enclosed in a full color heavy stock wrap-around slip and an illustrated envelope/signed & numbered/from 1,000 $15.00

VIRGIL FINLAY:
ILLUSTRATIONS FOR WEIRD TALES -Eight b&w plates and one color print from 1936-1939 WEIRD TALES/produced from original art/cased/limited to 1,250 $8.00

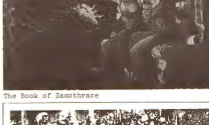
STEVE FISHER:
SIX POOT VAMPIRELLA -Huge/colorful/classic $3.50
VAMPIRELLA THE ENCHANTRESS -Cover to #36 $2.00

STEVE HICKMAN:
RETURN BEYOND THE GATE -Wizards, warriors & giant birds of Middle Earth, locked in battle
CITADEL OF SUNRISE -The reunion of Gandalf & Frodo as a new day bursts upon their mighty fortress
DREAD YALE -A beautiful,enchanting city glimpsed through a mystic glass
* INVISIBLE THIEF -Frodo the Ringbearer silently creeps past the sleeping dragon Smaug $3.00

MIKE KALUTA:
BEYOND NEPTUNE'S THRONE -Lovely mermaids frolic among drowned sailors and sunken ships/very nice :)
DANTE'S INFERNO PORTFOLIO -Which takes you down into the maelstrom of terror and fear! Eight excellent fantasy plates/signed & numbered/limited/large$20.00
METHERING -A floating ghost hovers over a decadent plain while a haunted mansion looms behind/b&w$2.50

Conan the Barbarian

The Book of Xanothrace

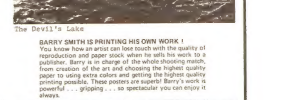


Enchantement

* BOOK OF SAMOTHRACE -Great new large print from Gorilla/ Frees/a flaming book floats slowly in the air above a terrified woman $6.00
* BOOK OF SAMOTHRACE SIGNED & NUMBERED -Printed on special heavy stock/from 1,000/signed in gold $12
CONAN THE BARBARIAN -The Cimmerian hacks a path through a horde of demonic skelatons/a new b&w print/large 20x23 size $3.00
DEVIL'S LAKE -Beautiful large print of a flying girl encnared by a savage living tree $5.00
ENCHANTMENT -Mystical garden where wander a strange race of people/colons size/heavy stock $6.50
MOON&STAR BOOKMARKS: MOONDANCE & BARBARIAN GIRL -unique set of five bookmarks/color each: $1.50
RAM & PEACOCK -The unwashed barbarian towers over his elegant but defeated foe; savagery triumphs $13.00
WHITHERING -A floating ghost hovers over a decadent plain while a haunted mansion looms behind/b&w$2.50

The Devil's Lake

BARRY SMITH IS PRINTING HIS OWN WORK !
You know how an artist can lose touch with the quality of reproduction and paper stock when he sells his work to a publisher. Barry is in charge of the whole shooting match, from creation of the art and choosing the highest quality paper to using extra colors and getting the highest quality printing possible. These posters are superb! Barry's work is powerful . . . gripping . . . so spectacular you can enjoy it always.



Barbarian Girl Moondance

KENNETH SMITH:
KENNETH SMITH PORTFOLIO -Beasts! The Devil! Women! Five color paintings by Phantasmagoria's mentor/ published at $10 $7.50
DEMONS PORTFOLIO -Two of the plates are my favorites among all Ken's work with demonic little beasts/Five color plates superbly drawn/published at $15 $7.50
DEAMP TEETH -The commands the awesome power of a gigantic bog monster/small color plate/was $2 $1.00

FRANK THORNE:
RED SONJA -The barbarian she-devil! $3.00

BIL STOUT:
THE WET -Stout's great spoof of an EC comic cover for a rare underground album for the Who $1.50
* FROLICSOME WORLD -Portfolio of ten color plates including The Prize, Watering Hole, His Majesty, The Watch, Surprise Visit, Dragonfly, Beneath in the Marsh, Primordial She, Dessert, Tabertooth/wrap around cover, signed, numbered from 1,000 $25.00

REMI WRIGHTSON:
CONSOLE TO A DEMON -The mindless zombie-woman is set forth upon new victims/last art yet!!
LOOSENING -Attack of the giant sea tortoise/nice painting in murky browns
CHANGE FOR A DOLLAR -Instead of change, he gets changed...to a pulp. Parody
SINSPIRED -The mythological hero tackles a 40 foot Gorgon & its writhing snakes
BAD DOING -Grave Robbers! Purging fresh cadavers!
THE HAUNT -His job is exalt at the cash; he disappears after begging his prey
THE VISITOR -1825. A clipper ship navigates the seas. Suddenly an enormous green alien appears on deck! An intellar traveler!
CONAN'S VENGEANCE -Conan vs a slime creature befitting the barbarian's savage talents!
FREAKS -Bizarre Wrightson creatures, in horrible bright colors against a white background!
BREAKTHROUGH -Dynamic, full color of a giant roc feeding the kids tasty human treats
FAMINE IN CHINA -Stark, stunning horror rendering of the classic stake-through-the-heart scenario ea: $3.00

Asterix In Britain' ' Carload of Comics Cheech Wizard Comic Book Price guide '77

Odd Bookins Illust. Fiction 3 Misty Prince Val Color 2

ADLEY FAWLEY FUNNIES -Good underground comix check-list with many artists biographies/illoed $5.00
ADVENTURE'S BIG LITTLE BOOK CATALOG -Excellent priceguide and checklist(although published first in 1973 prices are still right on and its the only guide currently available at this price/reduced from $5 $2.50
AS DREAM & SHADOW by Emil Petaja -Fantasy poems with art by Norman Saltzman/limited ed 1,200/hard $6.95
*ASTERIX -World famous comic character from Europe/each book is a handsome full softcover with 52 pgs in full color! In English, imported from England.
BIG FIGHT THE GOTHS
BRITAIN LAUREL WREATH
CLEOPATRA OLYMPIC GAMES
THE GAUL SOOTHSAYER
THE GLADIATOR NORMAN AGENT each: $2.50

THE BANNER OF JOAN by Warner Munn -The story of Joan of Arc/Michael Symon illustrated/hard to 975 copies $5.00
BIBLIOGRAPHIA OCCULTA -Descriptions of firsts and early editions of Baum's OZ books/70 illos/soft $7.50

CARLOAD OF COMICS by Robert Crumb -Great new anthology of 160 pgs of his best/years of work/new color covers/very thick handsome softcover with intros $6.00

CIVICS & SCENES OF THE ANCIENT WORLD by Roy Krenkel -Beautiful new book of artwork/hard $16.00
CHEECH WIZARD SOFTCOVER by Vaughn Bode -Packed with 'Wizardisms' Large size/some color/sharp $6.95
COMIC BOOK PRICEGUIDE 1975 -was $6.95/DP/articles on conventions, collecting, grading,history of funnies, fan publications, much more/Robert cover $5.00
COMIC BOOK PRICEGUIDE 1977 -with over 500 pgs volume/15 pgs in color/new Eisner cover/prices/ many articles/hundreds of color reproduced in b&w & color/many, many extras/was $7.50 $4.50
COMIC BOOK PRICEGUIDE 1977 -4th edition/color cover by Carl Barks/article on Barks including 22 pages of his reproductions/over 1000 illustrations in color & b&w/lists all comics values from 1900 to present/History of American Comics/origin issues, special artists, etc/over 550 pgs $7.95

FAR LANDS OTHER DAYS by E. Hoffman Price -Massive 600 page hardcover packed with great horror stories and illustrated by Jeff Jones/ Evans/I still have a few left of autographed editions by Evans & Price$15
A FEAST UNKNOWN by Phil Farmer -Illustrated by Richard Corben, this is a rare softcover fantasy/adult novel/ comic book size & plates $12.00
VIRGIL FINLAY ASTROLOGICAL SKETCHBOOK -Color plates & much b&w artwork/in this great all-Finlay fantasy artist/handsome limited edition hardcover $15.00
FLASH GORDON by Alex Raymond -Hardcovers/wrappers
FLESH GORDON -4-12-36 to 12-24-36/all color, 100 pages of lounge pages $5.00
THE KING OF KONGO -4-6-38 to 6-29-41/b&w repro
MARK WORLD OF MONDO -4-12-36 to 10-30-38/all color
*SAVAGE KINGDOM by James Games each: $14.95
*THE FRANKLIN BOOTH BOOK -This guy's pen&ink work will blow you away! Superb fantasy work from early this century. Nice softcover $8.95
*HERCULE POIROT'S CHRISTMAS illustrated by Will Elsner
Communicating With Plants $2.00
Occult Cookery $2.00
Monumental Facts & Trivia $2.00
Living with Astrology $2.00

ROBERT E. HOWARD BOOKS AND PUBLICATIONS:
DELUXE LIMITED EDITION CONAN VOLUMES:
CONAN THE ELEPHANT -Robertson/DP $20.00
A WITCH SHALL BE BORN -Smith/DP $17.50
RED NAILS -Superb George Barr color/DP $17.50
SCROLLS OF THE DRAGON -Various Boss $15.00
THE DEVIL IN IRON -Jan Green art $15.00

LAMBERT -Hardcover/wrappers art/sci-fi $7.00
THE BLACK SORCERER OF THE SEAS novelette by Andrew Offutt
*"Conquest-Drowned Queen of Konerian" tale lampooning Howard's Conan/funny
BLACK TURMAN'S REVENGE -Large hardcover hardcover/also has "Sword of Atlantis" & "Sword of Skelos" & "Isle of Pirates Doom", more battling buccaneer tales/illust. $15.00
DEMONS DEMONS -Who Pays? -Large hardcover/ Weinberger/hardcover $12.00
FROM UNDER THE BENEATH THE HELLS -Dramatic narration of REH stories by famed Ugo Topoo on a Album/Jeff Jones artwork/Mike Gilbert/Limited to 1,000 $7.95
THE GREY GOD PASSES -Small limited chapbook with REH/Frazetta artwork $4.00
THE HOWARD REVIEW 4 -REH fiction/Steve Fabian/separate Ken Fletcher artwork/Roy Thomas/Frazetta art $2.75
THE LAST SELF -At last! Glenn Lord wrote it, Grant published it/volumnar 415 pg biography/bibliography of RE Howard & his work/illustrated/Bean drawn color wrapper/handsome hardcover $20.00
THE IRON MAN & OTHER TALES -Exciting stories from the pulps/Illustrated/Frazetta wrapper and art $7.00
*FIGHT IMAGES -New deluxe limited edition from the publisher of Fantasy Crossroads. Mid size, extra heavy 150 pt. binding, coated enamel wrapper, 100 pgs of text. Nice price is much for the technicalities...now for the artistic end: Lots of rare and unpublished poetry by REH. Endpapers, two title pages and five b&w plates by Richard Corben. Full color wrapper illustration by Frank Frazetta. $50.00
RED BRAND -Fantastic graphic adaption of Howard's well-known REH oriental adventure story $2.00
REH: LORD OF SAGGARA -Fantasy Crossroads' section
*REH: TWO SUN RACQUETEN -See "Zines" section
THE SPECIAL EDITION -Limited to 285 pages of REH stories from MAGIC CARPET & ORIENTAL STORIES/over 100 illustration by Roy Krenkel including color wrapper, frontispiece & endpapers/Donald Grant pub. $12.05
SWORDS OF SHAHRAZAD -The shortest new REH book/fine
Mike Kaluta wrapper & color plates/plus b&w drawings and more/limited hardcover volume $12.95
TIGERS OF THE SEA -Savage adventures of ferocious sea-going buccaneers/Fine art by Tim Kirk $6.00
TWO AGAINST TYRE -Deluxe limited edition chapbook/ REH story/Frazetta wrapper artwork/was $3 $2.50
THE VULTURES -Western stories by REH/fine artwork by wrapper & endpapers by Steve Fabian/hard $8.50

For more RE Howard material, see "Zines" section: CHAGAL, FANTASY CROSSROADS, AMRA, WHISPERS.
"Posters" section: Frazetta, Wrightson, Kaluta.

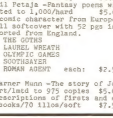
IDYLL by Jeff Jones -Large 11x17 softcover collecting Jeff's bizarre fantasy & philosophical strip called the EATINGAL CAMPSON/excellent printing $5.95
ILLUSTRATED FICTION -A rare anthology of fantasy stories with stories by major writers & artists...entirely in text
1 - "Schlono Raven", a detective story spoof by Tom Sutton & Jeff Jones $2.00
2 - "Starfawn", a science-fiction epic by Steve Fabian and Richie Severin/good artwork
3 -"Candler", a two-fisted detective tale written & drawn by Jim Starlin/more/excellent innovative art
CHANDLER DELUXE EDITION -Large 9x12 printing of the above book/Starlin full color throughout $3.95
ILLUSTRATED HARVEY KURTZMAN INDEX -Complete history & checklist of Kurtzman's career as a writer for MAD, EC & Little Annie Fanny/packed with rare artwork & script/full 8½ x 11, 248 perfect bound softcover$5.00

INFORMAL BIOGRAPHY OF SCROOGE MCDUCK -Complete (semi-tongue-in-cheek) and accurate history & biography of Carl Bark's famous miser/ancestry/chapbook $3.50
*JUNGLE JIM 5 -Huge 14x15 hardcover reprinting Alex Raymond's Sunday pages from 12-4-39 to 6-4-41/all in color/good Jungle Romance & Adventure $15.00
JUNGLE TALES OF TARZAN by Burne Hogarth -Hogarth's fabulous artwork & adaptations from the famous Edgar Rice Burroughs tales/360 large pages of fine b&w drawings in this handsome new softcover/full color wrapper, introduction, four great stories $5.95
THE KAYKEES -Book on the Kansas City baseball team, 1908&2.00
*KRAZY KAT HARDCOVER -George Herriman's great strips/ 168 pages of Krazy Kat/hardcover with attractive color wrapper/was $12.95 $7.95

LITTLE NEMO ADVENTURES -Thick new softcover including many issues of Winsor McCay's Little Nemo strip in a modestly priced large book/this material is contained in the 1974 hardcover $7.95
LITTLE NEMO HARDCOVER -The book on Nemo/264 pages of b&w & color/Sunday pages, 1905, 1906, 1907, 1908, 1909 pound,11x14 volume/highly recommended $25.00
LITTLE NEMO PORTFOLIO -Nine 9x12 color reproduction of 21 classic strip/pages 10x14½ size/majority oversize with many never before seen Nemo strips $5.00
LITTLE NEMO PAPER -Thin paper edition with McCay's best sequences/fine artwork, introduction $2.50

*THE FLEISCHER STORY by Leslie Carbaga -Max Fleisher was the genuine animator behind Betty Boop & many early 30's cartoon characters/Demented, strange, bizarre cartoons produced in this studio. Did you know that were/here's the story of his great studio and its fabulous artwork and characters/Harryhausen color wrapper, 9x12, 180 pgs $12.50
STEVE HOLLAND'S BOOP-OOP-A-DOOP BOOK -Big full softcover reprinting two famous toy & premium catalogs of Dis-

EC Horror Library EHB Library of Illust.



Flash Gordon Vol. 2 Max Fleisher Story

BLACKMARK by Gil Kane -Scarce S&S graphic novel in paperback/excellent artistry/DP $1.50
*BUSTRIC, KING OF THE HORNETS AGYSS -Rich Corben & Ms Howard together in a graphic novel of 100 pgs/ hardcover with color wrapper/limited/trade edition is gone/this is the signed/numbered edition that was limited to 1500 from 1000 printed $11.95
FOSTER -See "Poster" section
THE KING OF BALI by Robert Bennet -Ireland art, hardcover fantasy book from Grant $7.50

ROGUE BEASTS by Sidney Sime -Sidney Sime, illustrator of the macabre Lord Dunsany books is reproduced here in a facimile edition of a 1923 book/limtd to 500 copies/bizarre monster illustrations $5.00
*RING ON THE BAD GUYS -Dr. Doom, Red Skull, Green Goblin, Loki, Dread Dormamu, Magnisto...great Marvel villians in this all-color softcover/Art by Kirby, Ditko, Buscema, Jim Kane & Sohenlein/DP $1.50
RUSTER BROWN by Outcault -1903 strips in color of the original "Yellow Kid" dog/Lupoff Introduction
*CALL OF THE STARS by Billal -Excellent English edition of this SCI-FI graphic novel/nice (May) $2.95

RICHARD CORBEN FUNNYBOOK -Collection of Corben's best works/144 pgs/15 in color/hardbound in a new color wrapper & new story/limited edition $10.95
DEADBONE SOFTCOVER by Vaughn Bode -His best strips from Cavalier Magazine/color covers/art $6.95
DEADBONE HARDCOVER -above/hard/color wrapper $15.00
DREAMS OF A MADDENED FIEND by Windsor McCay -62 pages of strips from 1905/excellent art & humor by the creator of Little Nemo/softcover $2.75
EC HORROR LIBRARY -Huge volume with 23 EC tales in full color/large 9x12 size/color wrapper/intro/introduces one unpublished sci-fi story by Torres $28.95

EDGAR RICE BURROUGHS LIBRARY OF ILLUSTRATION Vol 1 Russ Cochran's amazing new hardcover, first in a set of three covering all of ERB's artists. These are numbered from an edition of 2,000. No individual copies are available; if you purchase Vol 1 you are agreeing to buy Vol 2 and Vol 3 at the same price when they appear later this year. When you buy Vol 1, you will be assigned a number and all three books will correspond with. Volume 1 is devoted primarily to J. Allen St. John; Vol 2 will contain work by Foster,

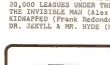
Hogarth, JC Burroughs & others; Vol 3 will feature Reed Crandall, Russ Manning, Frank Frazetta and all the pen&ink artists. Each one with a money-back guarantee; if you are not pleased with the book(s), you can carefully ship them back to me for a full refund. The third volume will come with a free slipcase for the set. All art is reproduced from the originals; full color prints abound and many color fold-out plates are included. A color plate is laid into the handsome cloth cover and the title is laid into the cover as well. Each book contain a minimum of text and a maximum of art. Vol 1 is ready now; 2 & 3 will appear within the year. Inquire for a free illustrated brochure. each: $60.00

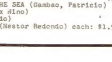
FANTASTIC ART OF FRAZETTA SOFTCOVER -Exciting book packed with color plates & b&w illustrations/ perfect bound on glossy stock/intro $6.95
FANTASTIC ART OF FRAZETTA HARDCOVER - $10.00

and characters from the mid 1930's. A fascinating look at rare toys, books, clothes, games & more with Mickey, Donald, Snow White & all the gang $10.00
MINDWAVE -Underground anthology of fred Schrier's spaced-out stories from rare OP comic/soft $3.50
*MISTY by James McQuade -Softcover adult graphic novel of science-fiction adventures of a Marbarella-like heroine/erotic art forms $11.95

NOW AGE BOOKS -Softcover graphic novels by excellent Phillipine artists
THE RED BADGE OF COURAGE (ER Crus)
THE STORY OF MY LIFE (Helen Keller) (DeSuinga)
TOM SAWYER (ER Cruz)
TREASURE ISLAND (N. Cruz) each: .95
20,000 LEAGUES UNDER THE SEA (Gamboa, Patricio)
THE INVISIBLE MAN (Alex Gino)
KIDNAPPED (Frank Redondo)
DR. JEKYLL & MR. HYDE (Nestor Redondo) each: $1.50

SECRET AGENT X-9 by Alex Raymond -New thick softcover collection of the early sunday strips $9.95
*SELECTED SCIENCE FICTION AND FANTASY STORIES by Jack London -Limited first edition of 1000 copies, illustrated & signed by the artist/(Spring-Summer)$8.50
SHOWCASE OF SCIENCE FICTION ART -Art and biographies of 18 contemporary comic and science-fiction artists: George Barr, Alicia Austin, Alcala, Bok, Kirk, Tim Kirk, Gray Morrow, Redondo, etc./one color plates/soft$10.00
*SHOW DEATH ANTHOLOGY -Corben, Greg Irons...great anthology of sci-fi/fantasy stories from the now long-out-of-print underground/eight pages in color/new cover by Nich Corben/96 pages, perfect bound $5.00
*FINDERS OF SILVER & THRILLE by Hannes Bok -Written and illustrated by Bok/Publication hardcover from a limited edition of only 1,000 copies/wrapper $5.00
*SMOKE by Dan O'Neill -Classic villain-defeated artwork on new strips and color plates/adventure-bondage stories from rare older magazines/hardcover wrapper $12.95


best of Rip Off Press 2


Sweet Gwendoline

ODD SODKINS by Dan O'Neill:
BEAT THE SODKIN OF ME FEEL WALKING -Great comic strips. by this brilliant humorist/satirist/once nationally syndicated, it was dropped as too radical $4.95
COLLECTIVE UNCONSCIOUSNESS OF ODD SODKINS -Another large softcover collection/good reading $4.95
See the "comix" section for more Dan O'Neil
OUT OF THE STONE by William Hope Hodgson -Giant volume of fantastic tales/Fabian art & cvr $10.00
PHOTOPLAY EDITION -Illustrated listing of 800 "photoplay" books--adaptions from old movies with stills/105 photos and indexed with information/sharp softcover $5.00
POPEYE by Joe Segar -Softcover collection of his finest 1930's strips $7.95
PRINCE VALIANT COLOR 1 -Hal Foster's fabulous adventures from the first strip in 1937/160 pgs in color bound in a handsome 9x12 hardcover with wrapper $14.95
PRINCE VALIANT COLOR 2 -"Companions in Adventure", voyages to Africa & battles Attila the Hun $14.95
PRINCE VALIANT -"A Perilous Voyage" integrates Foster art with a text adaption/1940's strips/color wrapper with

Walt Disney's 1934

Yum Yum Book

b&w interiors/8on. 5 &6 same format $6.00
5 -"The Golden Princess" & "Returns to the Misty Isle to "revenge" himself on Queen Wiels $6.00
6 -"In the New World" Kal & Aleta travel to the Indian villages of North America $6.00

*THE PURPLE DRAGON & OTHER FANTASIES by L. Frank Baum -Rare Baum stories with illustrations by Tim Kirk/wrap, special autographed copies by Tim Kirk/hard $8.95
*RACKET RUMOR -Wild comic satire of Bogart-type dark police & detective stories/large softcover $2.95
RECORD COLLECTORS GUIDE -Price-guide for old records, fine a fortune in early recordings/numerous articles, photos of stars/Jon Newton cover/192 pgs $6.95
THE BEST OF RIP OFF PRESS -Full-color anthology of Fred Brothers, Wm. Van Gilbert Shelton/thick softcover $3.95
SCIENCE FICTION HANDBOOK by Dr. Cheng -Good guide to writing & selling imaginative fiction and fantasy & sci-fi stories/invaluable/hard $8.50

*TALES OF THREE DIMENSIONS by Lord Dunsany -First edition of this fantasy work in 50 years/50 "surreal" works of Dunsany's work "unexelled in the sorcery of crystalline alluring prose, and equal in the creation of a coherent and langurous world of iridescently exotic vision" color jack and artwork by Tim Kirk/hard $9.00
*TARZAN IN THE LAND THAT TIME FORGOT by Russ Manning -Million hard selling Manning/Burroughs strips in full color/Tarzan rediscovers a mysterious lost kingdom/flight & savage beasts/wrapper $3.00
TERRY & THE PIRATES REST SHRUM -A 1936 story by Milton Caniff/new softcover with color $5.00
ENTER THE DRAGON LADY -More Terry action in 100 rares of adventures from 1936
TERRY AND THE PIRATES -Large hardcover, long out of print/Caniff classic reprinted in two phs/wrapper$12.50

UPON THE WINDS OF YESTERDAY by George Sarr -Softcover full color plates/Sarr has long been recognized in 20-21 fandom for his superb fantasy art/he recently illustrated the superb Ballantine Book edition and for art lovers/many more b&w's/large hdcvr $25.00

WALT DISNEY REPRINTS -Full-color softcovers
MICKEY MOUSE 1939 -Works: Old Orfebourg story
DONALD DUCK 1944 -Works: "Frozen Gold" and "Mystery of the Swamp"
DONALD DUCK 1947 -Works: "Christmas on Bear Mountain", mirrogel's appearance
UNCLE SCROOGE 1952 -Works: reprint of the first issue - "Four Gin Fizz"
-Beautifully printed 9x11 softcovers/out of print set of all four $7.00...save $1.00
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MICKEY MOUSE & DONALD DUCK
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MICKEY MOUSE & DRAW BOOK
DONALD'S & MICKEY GAG BOOK each: .79
-Reprints of all six for $3.50/save $1.25!

WIZARD OF ID 8, 9 -Australian reprints of Johnny Hart's great strips/9x11/softcovers $1.50
THE YUM YUM BOOK by Robert Crumb -Full color hardcover comic strip by Crumb, created in the early 1960's/crazy fantasy story of a frog & a girl he loves/out-ideally published at $6.95 $3.95

TOO LATE TO CLASSIFY:
*ILLUSTRATED PICTION 4:Son of Sherlock Holmes 1.00
-Deluxe edition/large format/same full color 9.95
*THE PROVIDIAL PATH by L. Sprague De Camp -A heroic quest for the most powerful of talisman's that even the gods fear/ The Tricolor Trilogy
-wrapper by George Barr & Jim Cawthorn/twelve interior plates by Cawthorn/6x9x/240 pgs 2.1.-6.-

FOREIGN BOOKS

Astounding artwork & being produced overseas and every comic enthusiast must be done of this fine material. Art can overcome the language barrier and even though these are in French, the stories are still understandable and exciting. It is widely felt that there is greater creativity and imagination in comics from this foreign graphic work than in U.S. comics. Printed on heavy, brilliant artstock - the full color books are superbly produced on high quality stock bound in handsome hard or softcover.

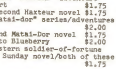
Land of the Amphibians

The Capture of Fire

People of the Night

VICTOR DE LA FUENTE -An excellent fantasy artist from Spain, de la Fuente has a loose, sulyable style. Mote special introductory-sale prices. All books are normally $3.50 each.
THE PEOPLE OF THE NIGHT -The "Haxteur" adventure series/starting with $1.75
LAND OF THE AMPHIBIANS -Second Haxteur novel $1.75
THE CAPTURE OF FIRE -The "Matmi-Boc" adventures in a prehistoric age $2.00
THE CAPTURE OF FIRE -Second Matmi-Dor novel $1.75
ESCAPE -Western thriller in Blueberry $3.50
MY NAME IS SUNDAY -New western soldier-of-fortune
LES TOURS MAUDITS -Second Sunday novel/both of these have b&w interiors $1.75

PHILLIPE DRUILLEW -These first four books comprise the most popular French books I handle and some of the finest imaginative comic art done recently. Vast space adventures, galactic battles, gorgeous full-page illustrations, striking color work. Large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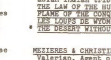
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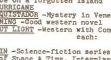
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Ore Le Fou

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DELIRIUS $4.95
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ORE LE FOU each: $5.50
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JEAN GIRAUD/MOEBIUS -The first six novels are continuing adventures of Lt. Blueberry, an excellent western literal art work.
LA JEUNESSE DE BLUEBERRY -Blueberry's youth
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SOMMIRE OF THE LAW
GENERAL VELLOW HAIR -George Custer each: $3.50
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HERMAN & GREG -Except for LOUPS, the following are graphic novels about Bernard Prince and his companions, soldiers-of-fortune of the seas. Unique stories and incredible art & color work.
GUNNVALA PRINCE & PANTHER -Prince battles a savage asian indian tribe on a forgotten island
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THE EMPIRE OF A MILLION PLANETS
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LES OISEAUX DU MAITRE
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HERNANDEZ PALACIOS -A western series that is unique in comics, artwork that places it in the realm of fine art. His drawings and color that is devastating, on a par with a Druillet & Moebius. Large.
LEGEND OF ALASTOR MAC COY
MY NAME IS MAC COY
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*EL'APPEL DES EFOILES by Silal -"The Call of the Stars", a bizarre science-fiction epic. Unique color & fine line art in the tradition of Moebius. Interior in b&w, soft, color covers/reduced from $5.00 $1.00
CAIO VALENTINA by Guido Crepax -Italian artist of great fame for his heroine, Valentina/Italian/b&w/pb$3.00
*LE CHEVALIER DU PEU by Calvo -Early work from 1961 by a superb funny-animal artist/only shows signs of what was coming but his talent excells here, similiar to

FUJITAKE '77